FANTASY & SCI-FI DIGITAL ART

ImagineFX

STEP-BY-STEP

PAINT FASTER IN PHOTOSHOP

Workshop

CREATE MIXED MEDIA ART

Inside

DISCOVER ESSENTIAL STORYTELLING SECRETS

HOW TO PAINT ANIME SCENES WITH DEPTH

DRAW REALISTIC CLOTHED FIGURES

PAINT MAGICAL

MANGA ART

Learn new ways to paint vibrant manga heroes that fly off the page **PLUS!** Design the perfect character sheet!

JOE MADUREIRA! THE COMICS LEGEND REVEALS HIS INFLUENCES

Future
MEDIA WITH PASSION

Welcome...
to a glittering issue

It's been a hectic month here at ImagineFX. We've been busy putting together the launch of this year's Rising Stars 2012 competition, to find the hottest fantasy and sci-fi artists on the planet. The big news is that we've dropped the age restriction, so anyone can enter, from anywhere in the world, and it's free! I'm really excited too, because Rising Stars 2012 features some astonishing judges, from Marvel to ArenaNet and Wizards of the Coast. What's more, this year we have new categories to enter, so there's no excuse not to hone your portfolio and impress the best in the business.

I think it's important for ImagineFX to support everyone in the art community, to shine a light on talented people and open doors for artists with a passion for their art, so you must enter! Now turn to page 30 to find out all the details – you never know where it will lead.

Speaking of great, talented artists, our workshop section is bulging at its bindings with fantastic art and advice. From cover artist Sakimi Chan's colourful manga character (page 72), to Feng Zhu's impressive skill at painting four images at once (page 94) and Jack Bosson's advice for drawing costumed figures (page 98), this is one of my favourite issues to date!

I should also mention that our special editions of ImagineFX are on sale now, including How to Draw and Paint Anatomy Volume 2, with all-new workshops from the amazing Ron Lemen! There's more details on page 102.

Claire

Claire Howlett, Editor
claire@imaginefx.com

Our special cover for subscribers this issue.

Subscribe! See pages 29 (digital edition) and 36.

HP Z1 ALL-IN-ONE WORKSTATION

INTRODUCING THE POWER. WITHOUT THE TOWER

No compromise has been made on the Z1 - it combines the power & performance of a tower workstation with the elegance of an **all-in-one PC**. A display that snaps open without any tools means that upgrading the graphics card and other parts has never been easier. HD webcam, SRS premium sound processing and whisper-quiet acoustics also helps to improve the way you work. Introducing the HP Z1, advanced design from A to Z - the newest addition to the **HP Workstation range**.

FEATURES

- Accelerated quad-core intel® Xeon® processor available
- 27" LED-backlit display that supports over a billion colours
- Wide 178 degree viewing angle with IPS panel
- Four memory slots - up to 32GB DDR3 RAM
- NVIDIA Quadro graphics for blazing fast renders and performance
- Optional ultra-fast USB 3.0, Blu-ray writer, SSD and RAID configurations.

AVAILABLE CONFIGURATIONS

- Intel® Core™ i3-2120 with Intel HD Graphics 2000
- 2GB RAM / 500GB Hard Drive
- 27" diagonal IPS LED Backlit HP Widescreen Monitor (2560 x 1440)
- Slim slot-load SATA DVD±RW
- Genuine Windows® 7 Professional 64bit
- 3 Year Warranty.

Order: MCQ548720   **£1,429.99** Ex VAT

- Intel® Xeon™ E3-1245 with Intel® HD Graphics P3000 (3.30GHz)
- 4GB RAM / 500GB Hard Drive
- 27" diagonal IPS LED Backlit HP Widescreen Monitor (2560 x 1440)
- Slim slot-load SATA DVD±RW
- Genuine Windows® 7 Professional 64bit
- 3 Year Warranty.

Order: MCQ548724   **£1,729.99** Ex VAT

- Intel® Xeon™ E3-1280 processor
- NVIDIA Quadro 1000M 2GB Graphics
- 8GB RAM / 1TB Hard Drive
- 27" diagonal IPS LED Backlit HP Widescreen Monitor (2560 x 1440)
- Genuine Windows® 7 Professional 64bit
- 3 Year Warranty.

Order: MCQ548733   **£2,479.99** Ex VAT

FREEFONE: **0808 181 6183**
EMAIL: **salesdesk@misco.co.uk**
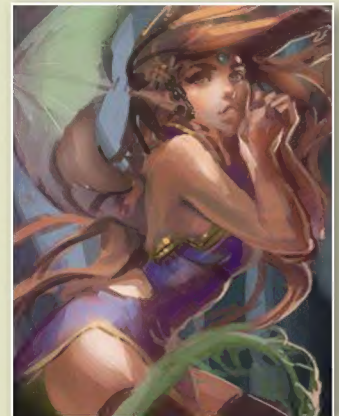VISIT: **misco.co.uk/hp-workstations**

MISCO.co.uk

In progress

How our latest manga cover took flight…

After accepting the challenge to paint our latest cover, Sakimi Chan sent us six thumbnail sketches along the same theme – a fantasy manga character with flowing hair and wings – to choose from. The top right image jumped off the page and was chosen for our cover.

Sakimi Chan's first colour pass was certainly heading in the right direction. We needed more colour and contrast, as well as greater clarity to the pose. Tweaking her character's costume design, Sakimi Chan went to work on creating a winged manga fairy that would fly off the page.
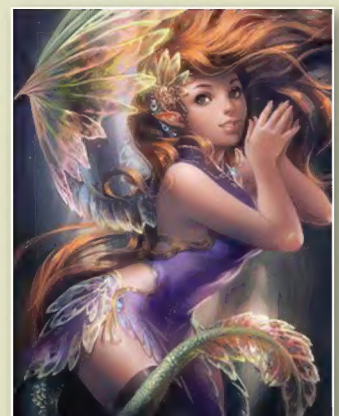
The final painting was amazingly vibrant. The figure's pose was slightly more open, and the movement of the hair and eyes, the arms and S-curve of the pose drew the eye down the cover to the tail. You can read Sakimi Chan's workshop on page 72.

FANTASY & SCI-FI DIGITAL ART

ImagineFX

Cover artist

Bright, vibrant fantasy manga characters have taken hold of Sakimi Chan's life, and we're pleased she's shared her new heroine with us…

Sakimi Chan

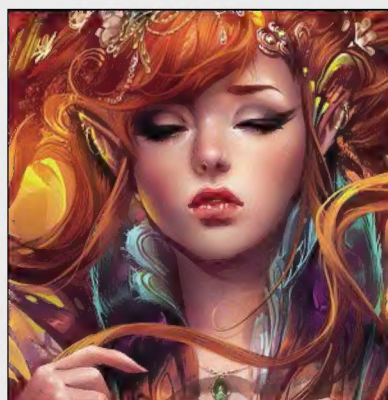**COUNTRY:** Canada
SOFTWARE: Photoshop
WEB: www.bit.ly/ifx-sakimi

Although Sakimi Chan (real name Yue Wang) was born and raised in China, the 21-year-old artist is now studying at college in Canada. When she's not getting her regular fix of anime such as Death Note and Hikaru no Go, Sakimi Chan works on a freelance basis for some of Canada's leading video game developers.

FANTASY & SCI-FI DIGITAL ART
ImagineFX

Contents

30

RISING STARS 2012
in association with
Corel® painter™

"There is nothing better than a
little competition to bring your
work to the next level"
Christian Alzmann, one of this year's judges

Reader FXPosé
THE PLACE TO SHARE YOUR DIGITAL ART

See page 8 for the best new art ➤➤

38
Q&A: A snarling face
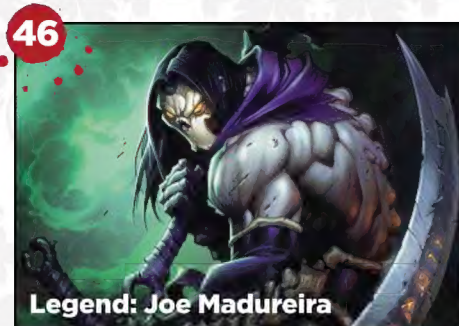
46
Legend: Joe Madureira

54
Sketchbook

40
Q&A: A muscular troll

60
The magic of manga

16
Watchmen returns
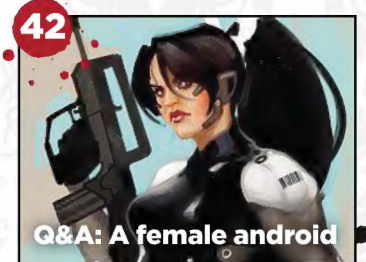
42
Q&A: A female android

FANTASY & SCI-FI DIGITAL ART
ImagineFX
Workshops
Advice and techniques from pro artists…

Artist Q&A

Paint multiple scenes

Reader FXPosé

THE PLACE TO SHARE YOUR DIGITAL ART

🇺🇸 **Rob Duenas**
LOCATION: US
WEB: www.sketchcraft.com
EMAIL: rob@sketchcraft.com
SOFTWARE: Photoshop
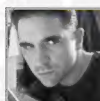
Rob's start in digital art went smoothly. Having graduated from the Art Institute of San Diego in 2007, he bought his first Cintiq the year after. "Turns out it was a natural fit for me, because I can glide the pen across the glass with minimal amount of pressure," says Rob. "Trying to get it to look like traditional pencils and inks, however, took three more years of constant practice."

The artist is working as a graphic design freelancer, and plans on launching a web comic this year. "My dream jobs include working at Blizzard Entertainment," he reveals.
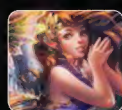
1 ANGEL/DEMON "My editor requested an action-oriented layout for this cover, so I took it as a chance to do something very 90s, almost Spawn-like. I was keen for the background to have a sketchy, looser style – more drawn than painted."

2 ENSLAVED "This is the first piece that I started adding the sketchy half-tones to. I also mostly painted the background rather than drawing all the foliage. I think backgrounds should be looser while keeping the character art more detailed, because it helps to pop them forward."

1

© Big Dog Ink

ARTIST OF THE MONTH

Congratulations Rob – you've won yourself a copy of Exotique 6 and Character Modeling 3! To find out more about these two great art resources, go to www.ballisticpublishing.com.
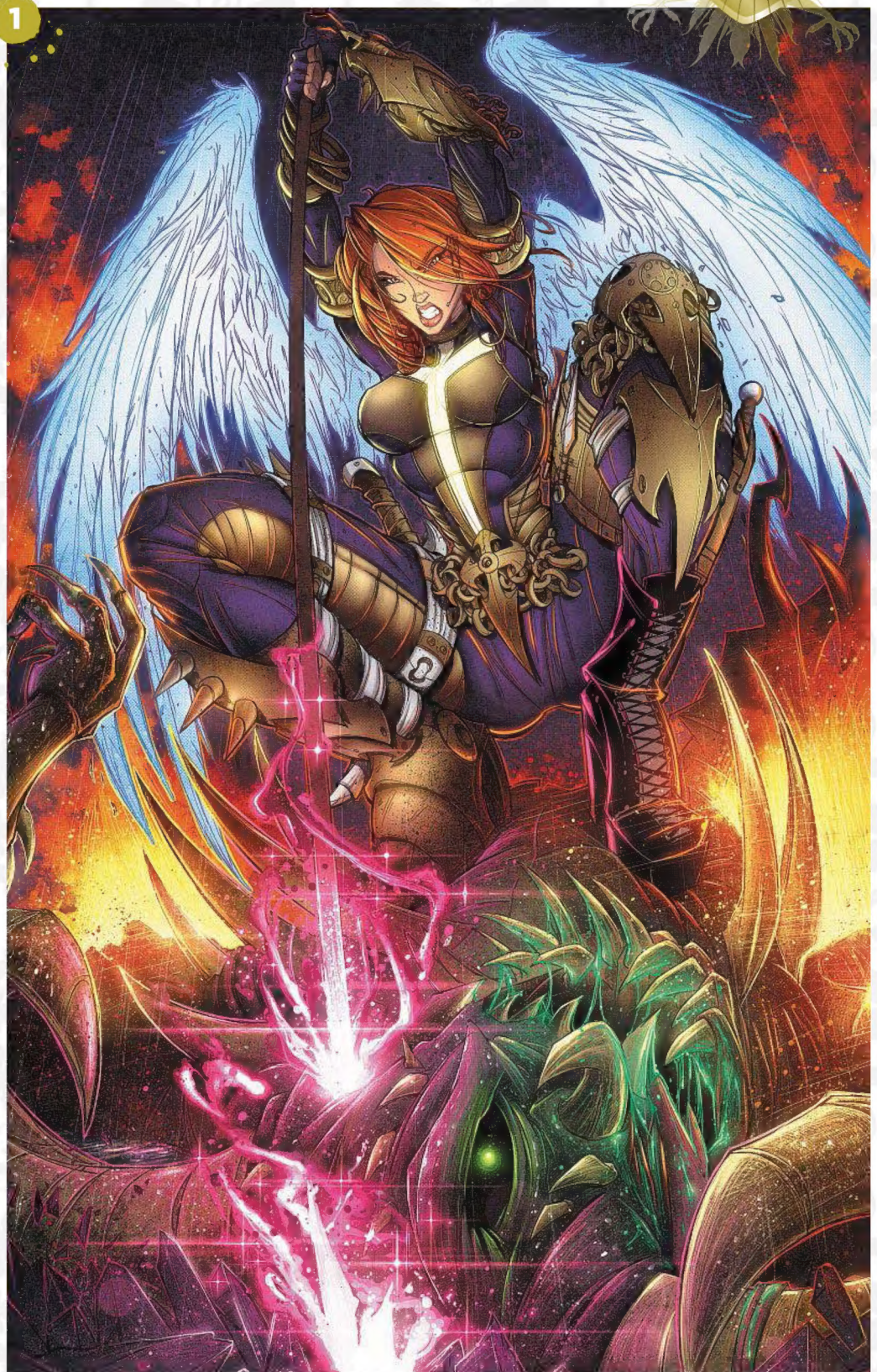
FXPosé submissions to: fxpose@imaginefx.com

Artist crit

Rob's work catches the eye of manga artist Chester Ocampo

"Rob uses an interesting blend of comic-style line art and painted colouring style, as well as a wide colour range, that makes his work lively and exciting."

Bogdan Petry

LOCATION: Romania
WEB: www.artofpetry.blogspot.com
EMAIL: bpetrius@yahoo.com
SOFTWARE: Photoshop, Painter

In 1996 Bogdan graduated from the Institute of Fine Arts, in Bucharest, and wasted no time in discovering the growing world of digital art. "Around the same time a friend showed me a graphics tablet for the first time," he says, "I was fascinated. It was a revolutionary new form of artistic expression."

Years later he moved to the US where he worked as a cartoonist for The Oregonian newspaper. "It was then that I bought my first graphics tablet and my first computer." Right now Bogdam is working on a political satire magazine Catavencu Academy, in Romania, where he paints covers and caricatures.

1 **CYBORG 1** "Even a cyborg needs their rest. But they don't take 40 winks in a standard human bed – they must operate even when 'sleeping'. This design features a sophisticated mechanism for power, reset, or the installation of new programs."

2 **WARRIORS** "Here are two heroes belonging to different castes, although for added interest I made sure that they share the same opponent."

Andrew Blackman

LOCATION: Barbados
WEB: www.rivenisart.blogspot.com
EMAIL: rivenis.art@gmail.com
SOFTWARE: Photoshop

Born in London in 1981, Andrew emigrated to Barbados in 1989. "I'm mostly self-taught due to the lack of focus on artistic studies in my small island community," he says, "but I managed to work as a graphic designer at a sign company for five years where I picked up some illustration skills using Photoshop."

Andrew works as a freelance illustrator and graphic designer, keen to be challenged by new work and to continue improving his skills.

1 SYMPHONY INSOMNIUM "This piece was created for the Dreamscape contest at CG Society. It was a lot of fun and a great challenge getting the perspective down. I don't really want to get into meaning with pieces like these as I feel the viewer should have their own interpretations. The title pretty much says everything that needs to be said, aside from the piece itself."

2 MURDERGIRL "I just wanted to have fun with this character, hence the wonky perspective and whistle balloon. The mood here is one of dark humour surrounding the eponymous killer."
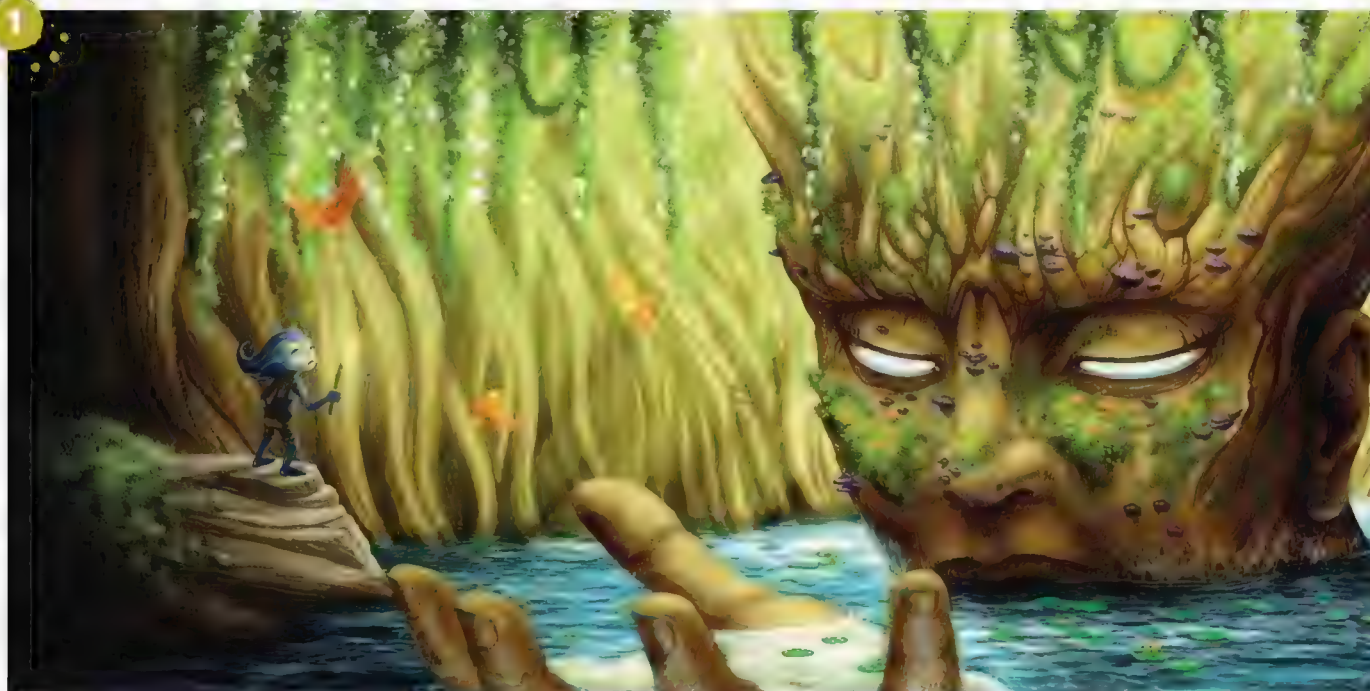
IMAGINEFX CRIT

"Andrew loves his vertiginous points of view, and so do I. His Symphony piece reminds me of a hellish Renaissance altarpiece, and Murdergirl is able to include an encroaching goon squad with its angled composition. Dynamic stuff!"
Beren Neale,
Staff Writer

Mylène Villeneuve

LOCATION: Canada
WEB: www.mylenevilleneuve.com
EMAIL: dodinette@hotmail.com
SOFTWARE: Photoshop

Fascinated by fantasy illustration as a kid growing up in Québec, Canada, Mylène admits that most of the time she ignored the text of her favourite illustrated books, "because for me a good illustration can tell the story all by itself," she says, "and I love it when I'm transported instantly into a new world."

Inspired by her love of video games and movies she studied computer graphic engineering. "I had the chance to be a video game animator," she recalls, "but then I decided to do illustration. Having a strong base with portrait I was able to combine this with my creativity. And now my goal is to never stop improving."

1 THE ENCOUNTER "This is probably the most personal piece I've ever done. The main character is exploring his new freedom and in his quest, he finds Mother Nature. I believe that I learn more about myself every time I draw something."

2 FANTASIA'S EMPRESS "This is my own version of the Childlike Empress from the movie The Neverending Story. I think it was one of the saddest movies I've ever seen. That movie had a big impact on me when I was a kid."

3 MERLIN'S PET "That creature is from another dimension. It can travel through dreams and is extremely powerful. But it's not quite tamed yet. Merlin is still having trouble keeping it in our dimension. And it's still doesn't have a name."
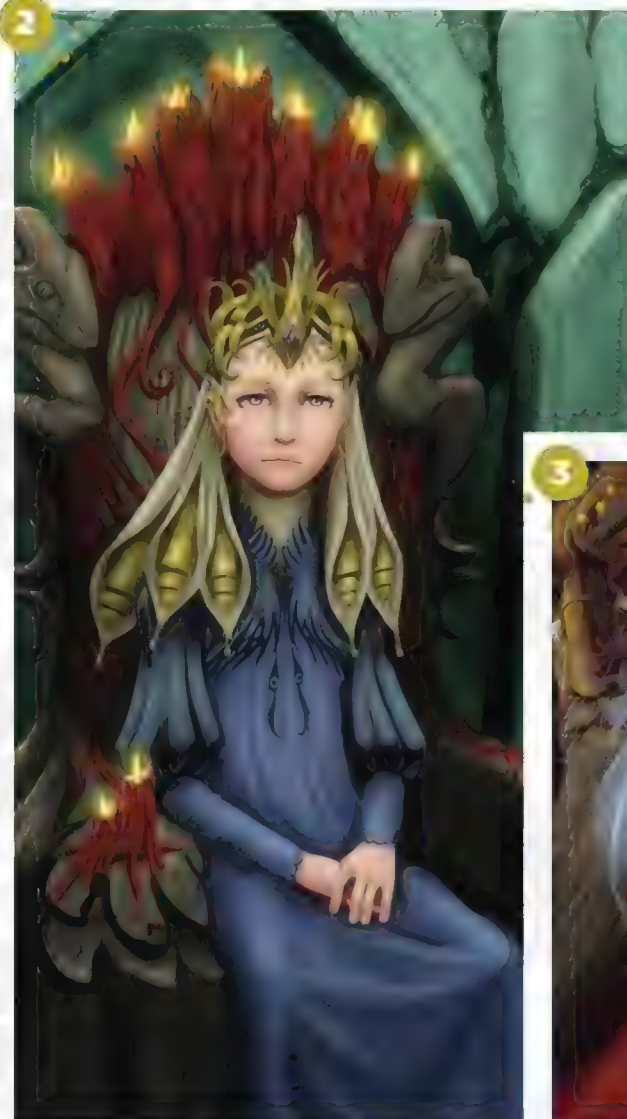
IMAGINEFX CRIT

"Even though The Neverending Story made a huge impression on her, Mylène hasn't been swayed by the Childlike Empress's look from the film. Instead, she's produced an original take on the character, while staying true to the source material."
Cliff Hope,
Operations Editor

Monika Palosz

LOCATION: China
WEB: www.saharaam.deviantart.com
EMAIL: suedejacket@126.com
SOFTWARE: Paint tool SAI, Photoshop

"I wish I could say that when other kids wanted to be cops and ballerinas I dreamt about being an artist, but the truth is, I picked up drawing when I was 18," says Monika. But it wasn't long before the budding artist started making up for lost time. Even though she had chosen languages as a major, Monika spent all her free time putting what was inside her head onto paper.

"Moving to China helped me define my goals," she says. "I feel like I'm just starting – there are so many things I have yet to try."

1 WHAT AM I "This is a character from my graphic novel. I was trying to draw her arm as something in between human flesh and an artificial limb. Whether I succeeded or not, it's up to the viewer."

2 SMITHEREENS "I've always liked playing with the details, bringing out small things such as a seam or a button, yet trying to keep the overall composition balanced."

3 THE MONKEY KING "It was supposed to be a practice piece in drawing a variety of materials, but ended up as a full illustration. The legend of the Monkey King is one of my favourites and this is my rendition of the character."

Sheng Yuan Li

LOCATION: China
WEB: www.grandialee.cghub.com
EMAIL: 4:520zmj@163.com
SOFTWARE: Photoshop

At the impressionable age of 12, Sheng (Grandialee to his online fans) saw his first animation. "That got me very interested," says the Shanghai native. "and soon I was trying to draw some characters straight from my mind."

From this springboard, Sheng sought experience from the nearest art studio around, and then furthered his skills with a degree in industrial design. "After graduation I was lucky enough to get into a games company," he says, "and it's amazing! I love my job."

1 FAIRY "My fairy is one who can control magic witches. She has a fan to summon wind and call on rain, while her wings make her agile and second to none in flight."

2 SHUSHAN "This painting is based on a French woman I know who is into Taoism. To reflect her character, I made the background light and drew some clouds to get the right feel."

3 WOLF "This is a personal piece where I worked out the transformation of a female werewolf. Although I was primarily interested in understanding the process of change, I think the finished image works well."

4 BASALTIC "This guy is descended from a dragon, which you can see from his special hand jewellery. His lance is also a sign of which caste he belongs to. It's fun making up your own world in one image!"
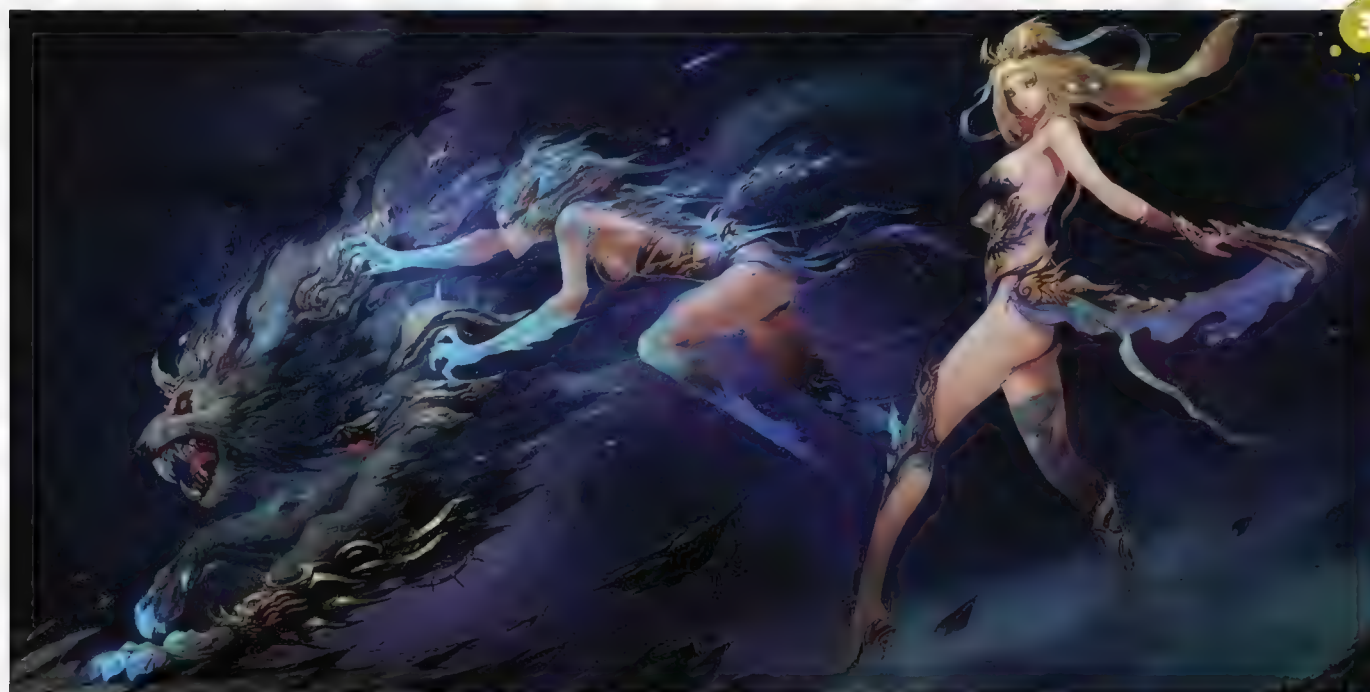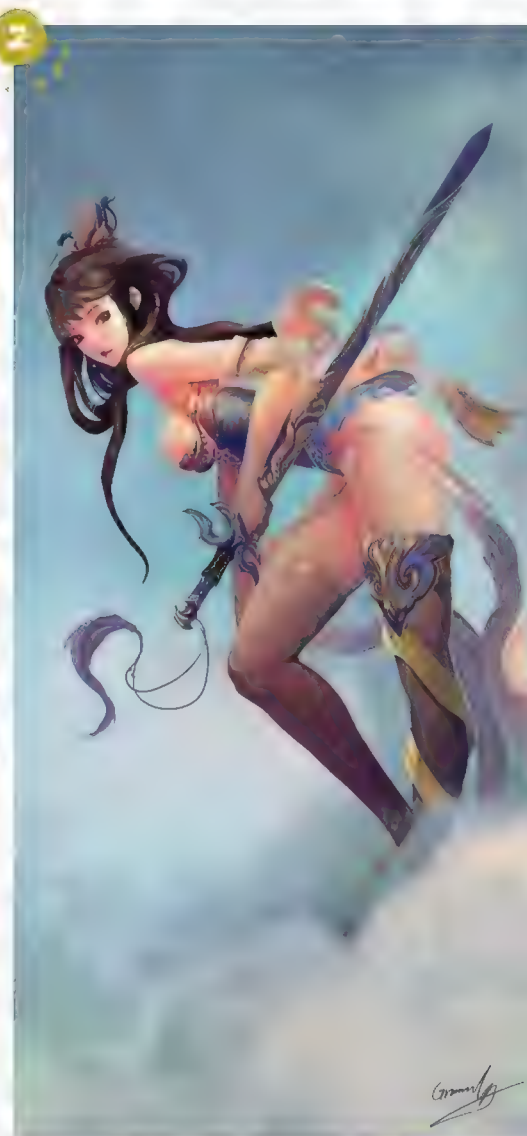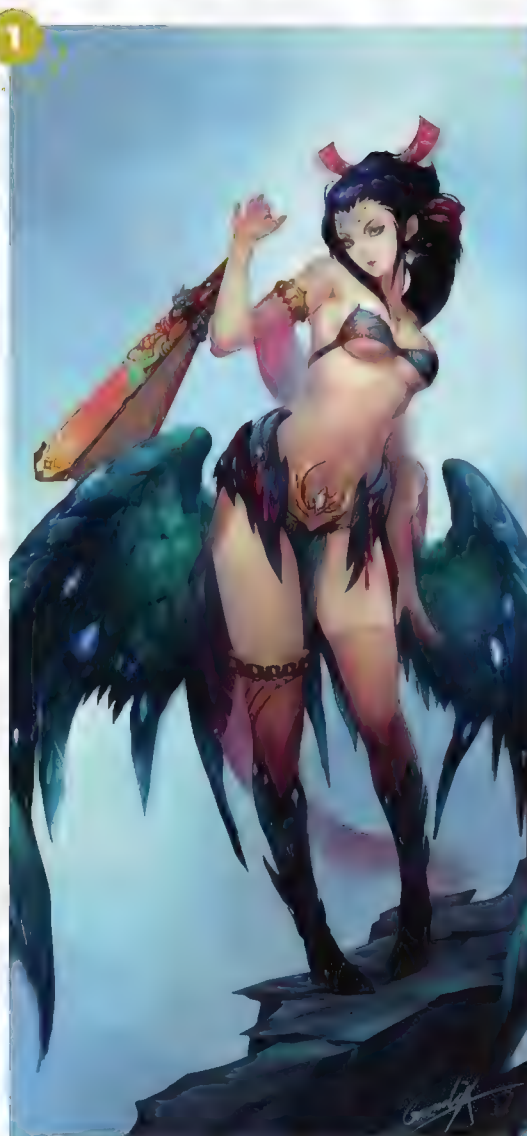
SEND US YOUR ARTWORK!

Want to see your digital art grace these very pages? Send your work to us, along with an explanation of your techniques, the title of each piece of art, a photo of yourself and your contact details. Images should be sent as 300dpi JPEG files, on CD or DVD. All artwork is submitted on the basis of a non-exclusive worldwide licence to publish, both in print and electronically.

You can also email submissions for FXPosé. Bear in mind that files must be no more than 5MB in total, or we won't receive them. **fxpose@imaginefx.com**

SEND YOUR ARTWORK TO:
FXPosé
ImagineFX
30 Monmouth Street
Bath, BA1 2BW
UK

Here's a variant cover for Before Watchmen: Minutemen #1 by Michael Golden.

PUNCHING OUT TIME
Discover what we[...] down at London's Kapow! Comic Convention, whic[...] featured studio heads artists and some rather good cosplay action
Page 19
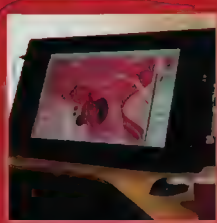
FROM A TO BAARLE
Inspirational art boo[...] colourful storage solutions and a fully stocked hot beverage corner make up Lois van Baarle's compact rented studio
Page 20

THE BEST ART, MAPPED OUT
Glamorous comic boo[...] creations, Marvel heroes pictured at a young age and dark fantasy scenes are jus[...] some of the art we've found in our round-up
Page 24

Who watches the Watchmen?

Minute additions DC Comics is reinventing the Watchmen's past, but how have the artists tackled such an esteemed work?

Alan Moore and Dave Gibbons' graphic novel series Watchmen is a hard act to follow – and an even harder one to precede. But DC Comics is attempting to do just that with Before Watchmen, a series of comic books that prequel the original, showing what Rorschach, Comedian, Doctor Manhattan et al got up to before their adventures in Watchmen.

First published in 1986, Watchmen is considered the Holy Grail of both comic writing and art to this day. It provided a post-modern deconstruction of the tropes of DC's own superheroes and their mythology, while turning its spandex-clad life-savers into real people with their own problems and dark secrets. Like Frank Miller's celebrated

66 My main concern is serving the story I'm working on, regardless of the characters 99

Above, Comedian, the Minutemen and Ozymandias – as you've doubtless never seen them before.

Batman: The Dark Knight Returns, it both pushed the boundaries of the genre and took comic books into the literary mainstream.
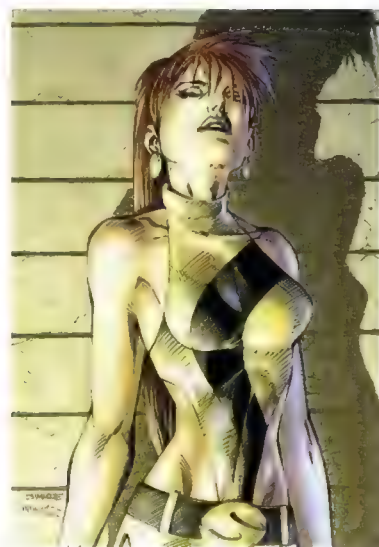
The problem with creating a homage to such a hallowed work lies in the balance between fawning obsession and the need to create something that will surprise and engage readers. Lee Bermejo, who worked on the Rorschach prequel with Brian Azzarello, believes this wasn't a problem, though. "I felt no more pressure than I feel on every project I undertake," he said. "My main concern is serving the story I'm working on, regardless of the characters."

Adam Hughes, who created the Doctor Manhattan prequel with Baby on 5 progenitor J Michael Straczynski, echoes ➔

Jim Lee offers his variant cover of Silk Spectre in the current series of Before Watchmen.

ALEX GARNER

DC Comics artist Alex Garner offers his insight into the Before Watchmen project

Is DC playing with fire?
Only if it ends up being embarrassingly awful, and with the level of talent assigned to these books, I don't think that's remotely possible. And besides, the firestorm press is terrific for promotion, and in that respect, this project is already a slam-dunk.

Can treating titles like sacred texts get in the way of creating great art?
Sometimes. It depends on how tightly constrained the creators are by the legends they're superseding. Show too much reverence, then it's a boring rehash. Show too little reverence, then it's spurned by hardcore fans. It's a tightrope, to be sure. But what trumps everything is quality. If it's really, really good, then no one will care about any of the small stuff.

How would you like to see the Watchmen miniseries develop?
I honestly don't know because I never thought it would actually happen. A lot of the original Watchmen was in flashback, so this seems more like filling in the gaps and expanding on what was there. So long as the overall fabric of Moore's universe isn't violated, such as introducing more super-powered individuals like Doctor Manhattan, then I think it has promise.

Is DC running out of ideas?
More like following a tradition of riffing on previous titles. Don't get me wrong, DC isn't doing this because Watchmen was an incomplete work that demanded prequels and sequels. It's doing this because it's very commercially viable. And who cares so long as it's done well?

Alex is a freelance illustrator whose clients include Marvel Comics, DC Comics and Blizzard Entertainment.
www.alexgarner.com

Joe and Andy Kubert's cover of Nite Owl #2, on sale this August.

Lee's sentiments. "If you hate the idea of a Watchmen prequel, the different spin will help you keep church and state separated," he said. "I think the best thing one can do in this particular situation is try to capture the vibe Dave created for the original series and not just emulate, say, the line work he used to describe Doctor Manhattan."

Alan has been outspoken against the new Watchmen comics, but original artist Dave Gibbons feels more positive. "The original series of Watchmen is the story that Alan Moore and I wanted to tell," he said. "However, I appreciate DC's reasons for this initiative and the wish of the artists and writers involved to pay tribute to our work."

For Lee, though, Before Watchmen is a chance to establish a series of comic books with their own identities and themes. "Watchmen has a very particular storytelling structure and rhythm," he said. "The same structure doesn't necessarily work for Brian's writing, in my opinion. He has a rhythm of his own and when we work together I try to format the story in a way that fits that rhythm best."

He also believes that Before Watchmen is bringing out the best in artists and writers. "You can tell these writers and artists have a love of the source material and are rising to the occasion," he said. "Anything that brings out good work from creative people can't be such a bad thing."

You can find out more about the Before Watchmen project at **www.dccomics.com.**

> ❝ I'm used to sharing my WIPs online, but writing about my experience in digital art is new to me ❞

French artist Serge Birault now represents the digital perspective on the popular Muddy Colors art blog.

Crystal clear

New blood Digital art makes inroads into a previously all-traditional art blog site. Prepare for shiny latex and wriggling tentacles!

The pro artist blog Muddy Colors, which has brought us a post every weekday for the past year and a half, has just announced its latest recruit – digital pin-up artist Serge Birault.

Having made its name with insightful posts by traditional artists, such as founder Dan dos Santos, Jesper Ejsing and Justin Gerard, it's an entirely appropriate move to incorporate more tricks, techniques and general art musing from a leading digital figure.

As well as being a change for the blog, it's new territory for the Frenchman. "I'm used to sharing my WIPs online, and doing tutorials," says Serge, "but actually writing articles about my experience in digital art is new to me."

Serge doesn't see his inclusion in an illustrious roster that includes Donato Giancola and Terryl Whitlatch as a token nod to the digital art world. In fact, the insights posted there are so transferable over the mediums that it seems odd to him to highlight his digital style in the first place. "I'll be writing about digital art, of course, but I've been reading the blog for years now," he says. "I used to paint in oil and acrylics, but information from the perspective of traditional artists can be really useful for CG illustrators."

Serge's first post is called Computers and Chaos, and sits among new posts by Pau. Bonner, Justin Sweet and a sculpture post by another new recruit, Tim Brukner.

Head over to **www.muddycolors.blogspot.co.uk** to see how Serge is settling down with his new-found companions.

The Business Design Centre in London was transformed into a Mecca for comic fans.
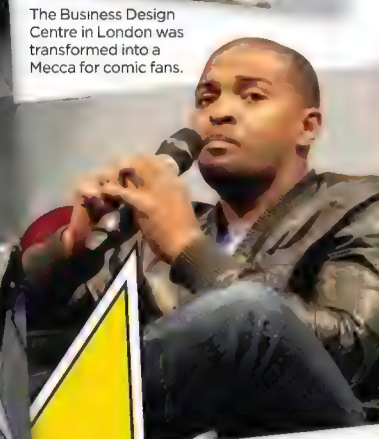
Storage 24 actor Noel Clarke chatted to the crowd on Saturday.

KAPOW!!

Round two With its mix of comic creators, studio heads and wrestlers, London's Kapow! Comic Convention maintained last year's high standards, but lacked a knock-out blow

This May saw the return of Kick-Ass creator Mark Millar's Kapow! Comic Convention, featuring a line-up with more UK celebrity power than last year.

Comedians Jimmy Carr and Frankie Boyle took centre stage on Sunday, while on Saturday if you weren't listening to Shaun of the Dead's Nick Frost in the auditorium, you might have caught the 'impromptu' wrestling debut of chat show supremo Jonathan Ross in the main hall.

And of course there were plenty of big comic names as well. Transmetropolitan creator Warren Ellis

This year's cosplayers pulled out all the stops, including a railtrack-bending She-Hulk.
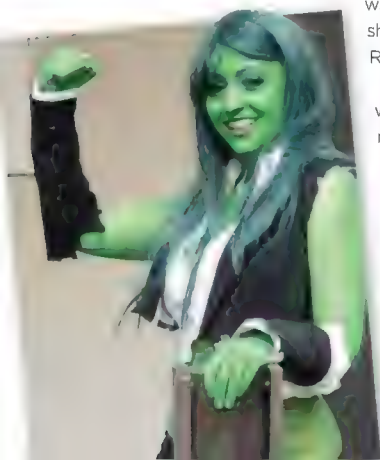
held court on Saturday, Deadpool's John McCrea led a fascinating portfolio lecture on Sunday, and Marvel's own St. Peter – CB Cebulski – was the picture of politeness, both on and off his scheduled panels.

Footfall seemed a little lighter this year, yet the main man himself was adamant that Kapow! 2 was every bit as good as its predecessor. "This is the best line up of creators I've ever seen in a UK show,' said Mark Millar. "In fact I'd say that outside of San Diego, it's the best I've seen in the world. The European shows get maybe six big names, but I'd say this is as good as New York and on the way to San Diego."

Whether Kapow! is ready to take San Diego Comic Con's crown or not, it'll return next year. "I'm doing three movies back to back this year, including American Jesus," says Mark, "so we'll hibernate for about six months, then around November we'll start on Kapow! 3." Keep an eye out for that: **www.bit.ly/ifx-kapow.**

IN A NUTSHELL

Professional panels, wrestling matches and world-class comedians... here are ImagineFX's Kapow! highlights

The gospel... according to Mark
Mark Millar's enthusiasm is as contagious as the plague – though much more enjoyable – and he was full of beans over the weekend. Excited to tell all that Kick-Ass 2 is set to film, the Kapow! maestro also dropped big hints about filming a sequel to Wanted, as well as his comics American Jesus and Supercrooks.

Meeting CB Cebulski: a gentleman
Marvel's senior vice president of creative & creator development ('The Gatekeeper' to you and I) offered advice to writers and artists wanting to break into comics, and was the picture of calm politeness when besieged in between panels. His top tip: get your stuff published before contacting Marvel.

Right priorities
A brief chat with Mark revealed that Kapow! was originally set to run in April so it could feature The Avengers cast. But with Marvel men CB Cebulski, Joe Quesada and Kieron Gillen set to guest at Barcelona comic con, Kapow! was moved to May at the expense of the super-hero cast.

Jonathan 'Pile Driver' Ross
Ostensibly there to promote his and artist Bryan Hitch's new America's Got Powers comic, JR was in fact at the convention to flex some muscle. Given his cue by a wayward wrestler who body-slammed a female 'onlooker', Ross took to the canvas in defence of the "comic community" and pile-drived his arse right off. The whole thing was bizarre and hilarious.

Digital Dave
After talking at the Millarworld panel about his recent Secret Service comic, Dave 'Watchmen' Gibbons revealed that he's now a proud subscriber to the digital version of ImagineFX, reading it in between comic conventions on his iPad.

In short...

The latest news in brief for digital artists
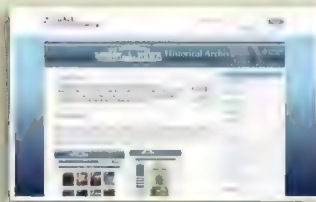
Archives Read all about it… again

Artwork and photographs spanning 160 years of the Illustrated London News have been posted online. The paper revolutionised news reportage with its cheap and quick woodcut method of printing, and covered events such as the Boer War and the Great Fire of Hamburg. The 250,000 pages will initially be available to libraries and educational institutions. See more here: **www.bit.ly/ifx-ilnews**.

DVD Gnomon lights up

Pixar lighting artist Jeremy Vickery has released his second Gnomon tutorial DVD, Efficient Cinematic Lighting, on sale now. In it Jeremy tackles topics such as lenses, composition and framing, lighting for tone and mood, and depicting day and night. Read our review of Jeremy's DVD tutorial on page 109, or buy it here: **www.bit.ly/ifx-jv**.

Early art Death by wallpaper

English game designers the Pickford Brothers' mum recently unearthed some photos from the boys' past – including Ste's wall mural of Judge Death! It's impressive for an 11 year old, and must have made going to the toilet late at night interesting! More here: **www.bit.ly/ifx-jd**.

This magnet bulletin board is a useful way for me to collect inspiring images, as well as arrange sketches and line work for my art. It helps to pin something up and return to it later with a fresh point of view.
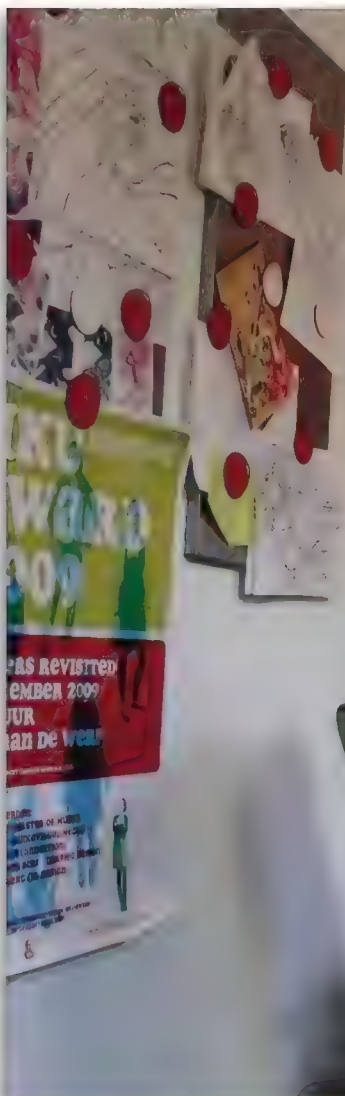
These boxes not only to hold my assorted junk, but are also a way to decorate the place with my favourite vibrant colour combinations. It's organised and uplifting at the same time!

This was one of my first investments as a freelancer: a new computer after having used only laptops for years on end. I purchased all of the parts separately and assembled them, which I recommend to all – it's cheap and can be customised to suit your needs!

This is an exclusive sneak preview of some new art for my future art book. I'm working on it now, but don't have a release date yet.

Lois van Baarle

She's leaving home A bike ride away from her home, Lois has created an inspiration centre where she can give her art her full attention

After spending a few months working from my own home and barely ever leaving the house, I realised that I needed to find a workspace elsewhere if I wanted to stay sane as a freelancer.

I now rent a small office on the other side of Utrecht, Netherlands, in a building with various workspaces intended for creative freelancers who are just starting their careers. Because I'm primarily a digital artist, I don't need a lot of room, so my space is just 12 square meters. The most important thing is that I have a place to put my desk, computer, tablet and screen.

I have a PC, Dell Ultrasharp U2410 screen, and a recently acquired Cintiq 24HD which I'm very happy with. Fortunately for me, I have a desk big enough to fit both the

This was the trophy I received upon winning the HKU award in 2009, from the Utrecht School of the Arts. It's a huge motivator.

This Cintiq is not only an excellent drawing tool, but also a great way to improve my drawing posture. The adjustable arms make it easy to put the screen in your lap or even draw standing up.

I keep every magazine my work has been featured in underneath my coffee table, including my very first ImagineFX FXposé feature in 2006!
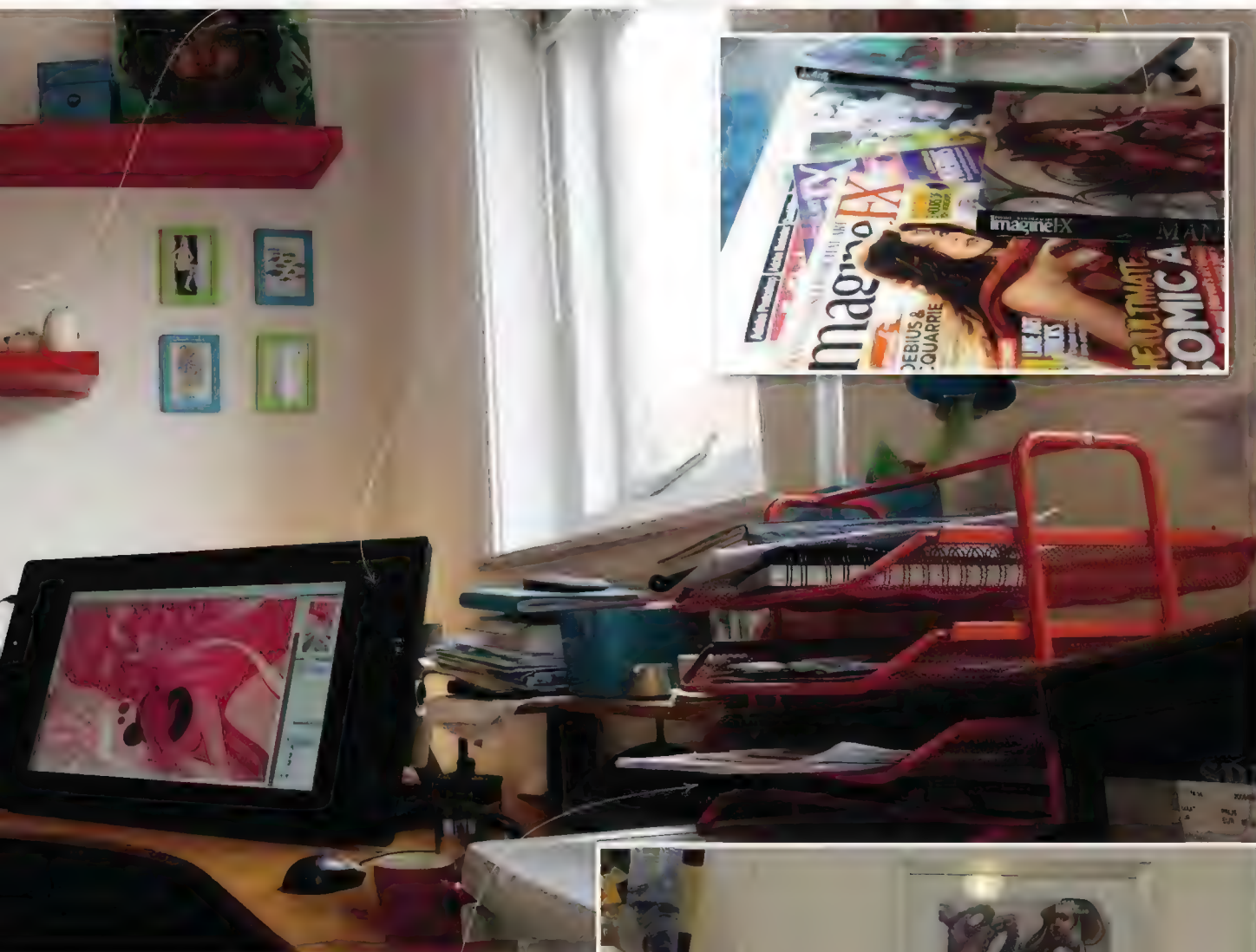
24-inch screen and the gigantic Cintiq! After a good 25-minute bike ride (we Dutch bike everywhere) and two cups of French press coffee, I'm good to start working.

On the other side of my office, I have a few bookshelves full of inspirational artbooks, as well as a sort of lounging corner where I – or others – can sit down and browse through books and magazines. To me, it's really important for my workspace to put me in the right mindset. I want to be inspired, but also focused and productive. I try to achieve this by decorating my office with bright colours that inspire and energise me, as well as decorating the place with my own artwork and publications to remind me that this is what I'm here to do. And of course, the coffee and tea corner is the engine that keeps me going!

Lois started working digitally in 2003. After finishing high school she studied animation and is now a freelance illustrator and animator. You can see her work at www.loish.net.

As a freelancer, it's important to keep my paperwork organised. I still haven't gotten very good at that, but I do have a special place to pile them up until I gather the energy to sort them out!
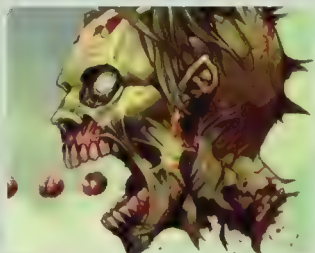
This is the area of my office reserved for making coffee or tea. The poster is a flyer that I designed for The Sugar Factory nightclub in Amsterdam.
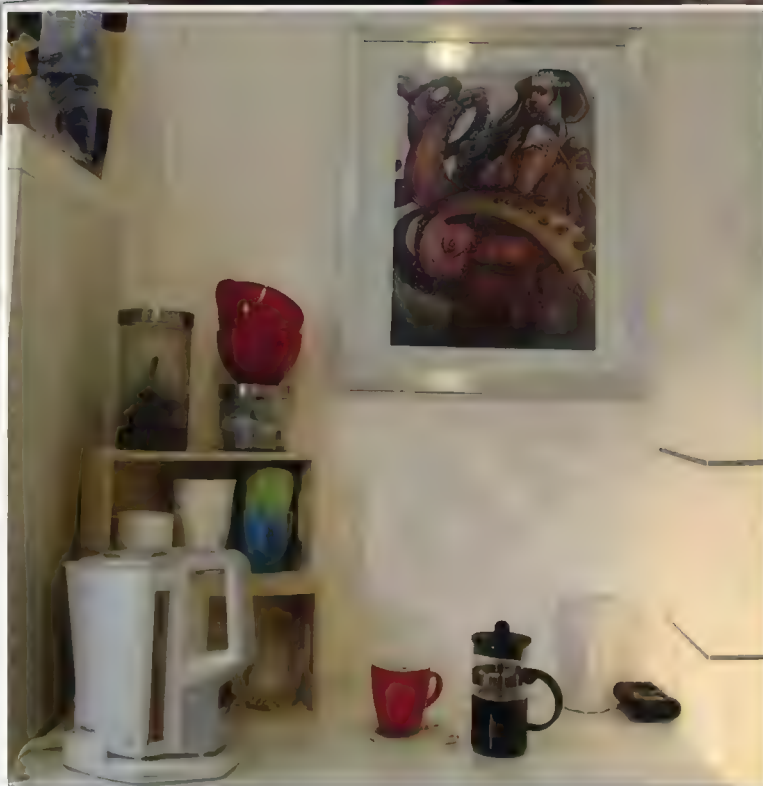
deviantART

+deviantWATCH

Here are some of the many gems we found on the pages of deviantART…

El Grimlock

Chilean artist Mauricio Herrera's obsessions appear to be video games and zombies, which goes some way towards explaining his ghoulish zombie Pac-Man image. Further digging reveals technicolour dragons and bright interpretations of heroes such as Thor and Batman.

Camila Fortuna

w.sakura-studio.
deviantart.com

Stocky, beautiful and bursting with life, Camila's female characters dominate her dA gallery. Full of commissions and personal pieces, and developed characters like Gibson from Camila's Gun Kiss, there's enough range to the artist's work to keep you here for ages.

Joel27

w.joel27.deviantart.com

Effortlessly straddling the styles of Western and manga comic art, Joel mixes dramatic comic scenes with unashamedly sexy pin-up situations. However, there are as many insanely inventive compositions as exposed beauties here, making this a fun and fascinating gallery to browse.

Life is Humiliation
by Matt Boyce

Fantasy talk Explaining the inexplicable

"If your character sheds a layer then it's good to know what they're wearing underneath"

Emma Vieceli ensures all her characters leave the house with clean underwear… Page 78

Bedazzled

Model behaviour DAZ unveils a new model, and offers ImagineFX readers a free software trial

Digital Art Zone, or DAZ 3D as it's better known, has released its latest 3D model Michael 5 for the Genesis platform, offering state-of-the-art photorealism, mapping, with morph and rigging technology to boot.

Built upon the powerful Genesis figure platform, Michael 5 plays nice with all other Genesis shapes, including Victoria 5, and when you add him to the DAZ Studio Character Creation Engine you'll immediately gain access to thousands of additional body and head shapes for all your custom 3D character creation fun.

And you can try out his predecessor right now! On this month's disc you'll find free Michael 4 content. If you're impressed with him, DAZ is offering 20 per cent off all Michael 5 software, exclusive to all ImagineFX readers. Just type in this coupon number at checkout: M5UPIFX0612.

To see what else is possible with the Michael 5 model, visit **www.daz3d.com/shop/michael-5**.
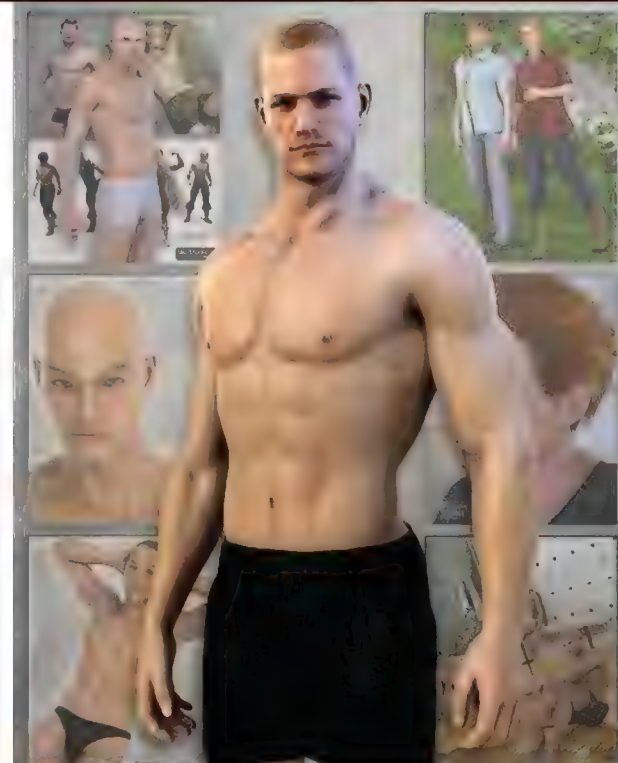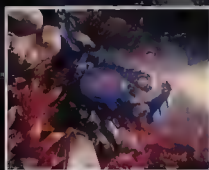

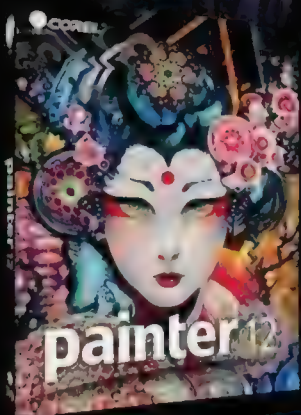The muscular Michael 5 would look good in a swords 'n' sorcery setting.

HIGH ABOVE NYC created in Painter
by Douglas A. Sirois

" There is no software
that handles colors and
the way they blend in a
fun and playful way like
Corel Painter does. "

LOVEBOT
By Tobi Trebelja
Winner, ImagineFX
Rising Star Award
2011

Discover the Painter advantage

Renowned for offering the most realistic digital natural media
painting experience, Corel® Painter™ is a unique tool for expressing
your artistic vision. It's a proven way to get the competitive edge you
need to win a global contest!

Check out the free trial of Corel Painter in this issue's DVD.
To learn more about Painter, go to www.corel.com/risingstars
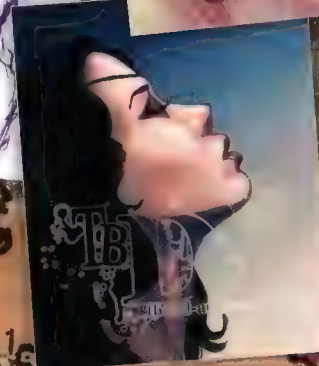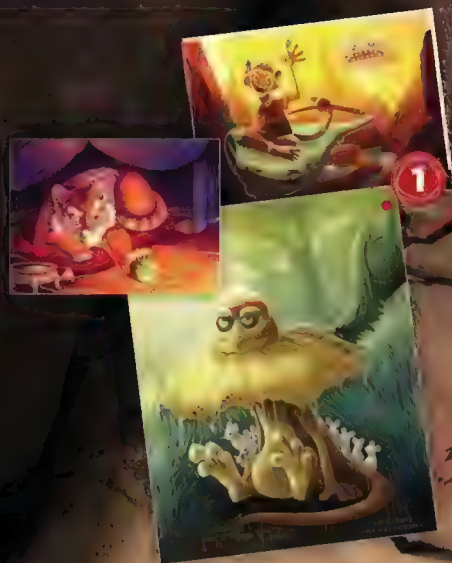
PLANET
OF THE ARTS

HERE'S A RUNDOWN OF THE EVENTS AND ART BLOGS THAT HAVE GOT US IN A STIR THIS MONTH. IF YOU'VE GOT A STORY OR EVENT THAT SHOULD BE FEATURED HERE, SEND US THE DETAILS: **PLANET@IMAGINEFX.COM.** CHEERS!

Beren Neale, Features Editor

CRYPTID CREATIONS
Piper-Joel Thibodeau | Canada

1 We picked Piper mainly because the toon-inspired artistry ticked our eyeballs pleasantly, but this 3D animation student is disarmingly humble about his mad skills.

www.cryptid-creations.tumblr.com

TBDOLL
Tera | US

2 Las Vegas-based artist Tera specialises in subtle but gorgeous comic book ladies, and is doing pretty well, with commissions on Tumblr and deviantART.

www.tbdoll-art.tumblr.com

CLONERH
Illustrator | Mexico

3 Comic artist Clonerh clearly likes painting freaky perversions of famous comic book figures. They're often bapified Marvel heroes, but they do offer crazy variety.
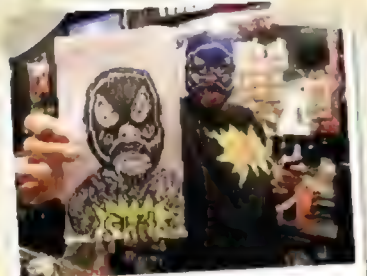
www.clonerh.blogspot.co.uk

JONATHAN BALL
Freelance artist | Wales

4 The Cardiff-based freelancer has an impressive roster of credits, with an emphasis on gaming. There's a tinge of the Rayman: Raving Rabbids to some of his designs.
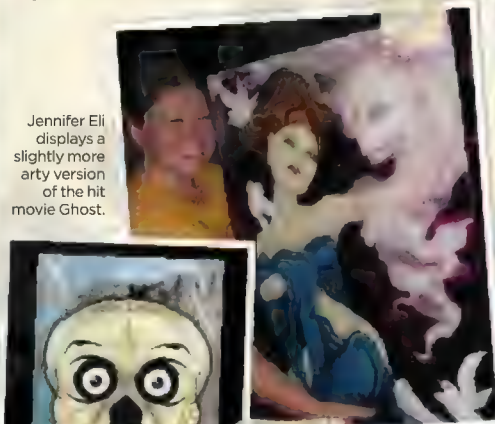
www.pokedstudio.com

SKESSIONS
LOCATION:
WHEN:
WEB:

Smokey Dragon, courtesy of Catfish Perez, host/bartender and zigzag artist.

Kyle "K Cool" Clement's Killer Clown.

Jennifer Eli displays a slightly more arty version of the hit movie Ghost.

Skessions boss Big Mike's very own skull artwork.

🇫🇷 **ADVANCED GRAPHICS**

Digital artist | France

5 French artist Helene M writes tutorials (in French) to master CS5, while also creating some darkly intriguing composite images on her own deviantART blog.

www.advancedgraphics.eu

🇪🇸 **JERICO SANTANDER**

Art director | Spain

6 Many of the arresting images on Spanish artist Jerico's website are posters and ads, and you can see why he keeps getting hired to pour his brains onto the screen…

www.behance.net/Jerico

Winners

Image of the month

Rocketgirl Rita The ultimate 50s sci-fi pin-up was what we requested – and Smolin snuck up behind us for a left-field triumph with his Cold War cutie

"I'm a big fan of pin-ups that mix sexy and funny, so I came up with the idea of a girl helplessly riding a rocket into space," says Smolin.

"The 1950s setting made me think of the Cold War," says the artist otherwise known as Nick Avallone. "So I went with an unexpected angle by giving her a ludicrously skimpy Russian uniform. I'm happy with how she seems to be speeding into space, and her frightened expression makes me wonder what will happen next!" For the record, Rita's on a secret mission against the Ruskies.

MYFX TITLE: Rocketgirl Rita
WINNER: Smolin (Nick Avallone)
GALLERY: www.imaginefx.com/smolin
ALL ENTRIES: www.imaginefx.com/rrita

Originally naming his heroine Ivana Blastoff, Smolin's Cold War cutie developed from a bundle of curves into an unbeatable icon

IMAGINEFX CRIT

"A fresh spin on a classic pose, beautifully colour balanced and designed. My favourite touch is the echoing of the rocket trail and her hair trail" Em...

MYFX TITLE: An Homage to Ralph
WINNER: Wayne O Connor (DoctorDark)
GALLERY: www.imaginefx.com/doctordark
ALL ENTRIES: www.imaginefx.com/ralph

"The challenge gave me a chance to try to do a droid, which I've never done, and of course getting to do a Star Wars-inspired droid was an extra incentive. I always had a liking for the biker scouts from Return of the Jedi and the helmet is riffed on here in the droid's head. It was also nice to work on a challenge that was an acknowledgement to the work of Ralph McQuarrie, a true inspiration and visionary.

"The image was pretty much the first sketch I drew and I just went with it. Initially, it was just the droid against space, but then I thought it might be nice to give a glimpse of what it's working on, hence the TIE fighter assembly line."

MYFX TITLE: The Storm
WINNER: Chris Cant (cdcant)
GALLERY: www.imaginefx.com/cdcant
ALL ENTRIES: www.bit.ly/ifx-storm

"I tried to capture the mood of old master paintings, of ships at sea caught up in a raging storm – deciding that residential structures would come across as pretty alien under these circumstances. The piece came together pretty quickly. Messing around with a few custom brushes really helped to provide detail, while the repetition of the structures gave it depth."

MYFX TITLE: Sir Pixalot
WINNER: Rich Sampson (Arthur Ritus)
GALLERY: www.imaginefx.com/arthur_ritus
ALL ENTRIES: www.imaginefx.com/pixalot

"This piece was a great advert for the use of the forums. The original had a hideous colour scheme and it wasn't until a number of IFXers suggested more toned down, muted colours that I gave it a try, and the whole thing came together!"

Letters

YOUR FEEDBACK & OPINIONS

Contact the editor, Claire Howlett, on claire@imaginefx.com or write to ImagineFX, Future Publishing, 30 Monmouth Street, Bath, BA1 2BW, UK

Follow us on twitter:
www.twitter.com/imaginefx

Tell us your thoughts on:
www.facebook.com/imaginefx

Mad about Joe

Hey! I'm a reader who truly enjoys your magazine and have a question regarding issue 82 (May 2012). I read in issue 81 that you would feature an article with Joe Madureira in the following issue. I couldn't find anything in the May issue however and wonder what happened with it? Hasn't it been published or can it be found elsewhere? I was very thrilled when reading about this particular article, so I would really appreciate if you could help me!
Ninni Landin, via email
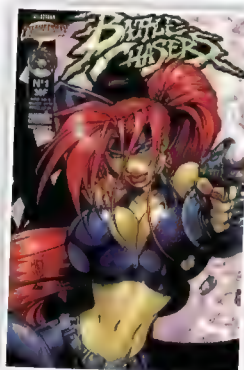
Better late than never: our feature on Joe Madureira is in this issue, after being scheduled to appear in issue 82.

Claire replies We did indeed have an interview ready to print with Joe Madureira. But while we were putting the issue together two great artists – namely Ralph McQuarrie and Moebius – passed away, so I had to drop something to make room for two fitting tributes for these legends of art. Joe's interview now starts on page 46 this issue.

Just starting out

I saw ImagineFX for the first time yesterday at my local superstore, and was impressed with the art both on the front cover and inside the magazine. I was wondering how you'd go about creating this kind of art? When starting out would you recommend using either pencil and paper or computer, and where's the best place to get the equipment/programs from?
Darren Tunnicliffe, via email

Claire replies Hello Darren, I'm glad that you like ImagineFX. As for your questions, well, I couldn't possibly answer them personally. We aim to answer these questions (and probably raise many more!) in the many pages we produce every year in ImagineFX. The only way for you to find out what's the best way for you is to start somewhere – say with a pen and paper – and work out what suits you best from there. I wish you success in your artistic journey.

DID YOU MISS ISSUE 84?
We've still got a few copies, but you need to move fast! See page 59 for details on how to get hold of one.

One reader has doubts over the group dynamics present in a creative, open-plan office environment.

Who's watching your work?

I'm writing about the article in issue 80 on Ubisoft Toronto. I appreciate what the art director Scott Lee has done in terms of setting up a new studio. Building something – anything – from the ground up, and with a family atmosphere, is to be commended.

However, the open-plan concept seems questionable. I understand the benefits – dynamic interaction, collaboration and so forth – but there's also the possibility of intellectual property theft. Furthermore, improvement shouldn't be a 'free' function. There are a lot of people who prey on those individuals who contribute more to the team. If the people get recognised and there are incentives for them improving each other, or a piece of work, then that's fine. But if you have one or two people improving the entire group, the group isn't contributing. Those individuals need to be leading that group and rewarded appropriately. Creative artists inject a lot – in terms of intellectual property and human capital – into a company, and an open-plan environment can work against this.

The same can be said of innovation. Innovation results in growth, period. Artists are a huge source of this. As for teamwork, anyone who's ever worked on a team knows what lazy team members can do, particularly the intellectually lazy, since they're the ones prone to intellectual property theft. If you're not a strong thinker it's easier to steal an idea than to generate one.

Recognition, awards, promotion, pay raises, innovation. If they want this open plan concept to work then I hope this is what they plan on doing.
D Ewing, US

Claire replies First off, I'm sure that what you're speaking of comes from your own personal experiences, rather than anything directly related to Ubisoft in itself. While it's true that any team is only as strong as its weakest member, I think that an open-plan office can only help a shared creativity when all of the team are working on the same project. It works for us here at ImagineFX. I'm not sure how intellectual property theft can happen when everybody is working on a project where the artists themselves – as in a games studio – don't own the rights to that project. What do other readers think of this?

Our star letter writer wins a dA Premium Membership!
• Browse more content more quickly
• Customise your profile page • Receive exclusive discounts & offers • And more

Virtual teachers

I loved your feature on digital art education in issue 80. The virtual classroom is definitely an area of importance: with the rising costs of art school education, and for those of us who've already graduated. I never got to finish up my Art/Studio BA in undergrad because digital art was simply not offered under the degree. So I ended up in communication media, to be around Maya and Photoshop. Even more excitingly, I got the opportunity to begin exploring game design, alongside my digital illustration instruction.

Sadly, the fundamentals and a lot of knowledge still resided in the art department, so I find online education in the field to be an invaluable tool to help further my education of general art practice.

All that being said, I just wanted to make a mention of an illustrator by the name of Matt Kohr. He has not only provided what I feel is the best virtual classroom around – he has done most of it for free, and made a very engaging video blog covering a wide variety of topics in both digital and traditional art. As well as providing excellent art instruction, he's also shared some very inspirational videos, covering how to stay motivated and improve skills. His video blog site can be found here: www.ctrlpaint.com
Ashley I. Rodriguez, via email

Claire replies Ashley, your experiences will resonate with a lot of our readers. There are many reasons for not being able to attend art college – high costs, availability, family responsibilities and such like – so online courses and getting educated by resources like ImagineFX are the only option. Some would argue that these options offer a more bespoke way of learning. I've heard many bad stories about expensive but essentially worthless full-time art courses. Also, thanks for the heads up about Matt Kohr, I'm sure other readers will check out his guidance.

RISING STARS 2012

in association with

Corel® painter™

MIXED MEDIA STARS
Last year's winner Te Hu mixes 3D software, traditional skills and digital techniques in his art.

CALL FOR ENTRIES

Do you have a passion for painting or want to carve out a career as an artist? Then enter this year's ImagineFX Rising Stars campaign, in association with Corel, and change your life!

ow in its third year, ImagineFX has combined forces with digital software giant Corel to bring a Rising Stars campaign that's bigger than ever. This issue, we're launching the ImagineFX Rising Stars 2012 competition to discover, promote and celebrate the best of today's artists and illustrators, whether digital or traditionally based, from anywhere in the world and of any age.

The Rising Stars 2012 campaign aims to champion new, original and passionate artists and the community. And there are plenty of changes in store this year. As well as getting Corel involved, following many of last year's winners' use of the software, including Tobias Trebelja, we have new judges and we're making Rising Stars 2012 even more exciting by lifting the age restriction. So no matter your age – young or old – you can be a Rising Star!

"I'm really exited about the new rules that afford any Rising Star, no matter their age, the opportunity to enter," says returning judge Jon Schindette. "I'm looking forward to seeing a whole new batch of exiting and innovative illustrations."

New categories are also being introduced this year. For the first time you can enter your work in the new Environment Painting, Illustration, Comic Art, Video Game Art, and Corel Painter's Master Artist categories. Turn the page to find our more about the categories and what our star judges will be looking for in each entry.

We've teamed up with some of the leading art directors from the film, comic, video games and book publishing industries to help the cause. Our team of independent judges includes some new faces to the panel: CB Cebulski, Lou Anders and Christian Alzmann. "You can get a lot of exposure entering something like this," says Kekai Kotaki, senior concept artist at NCsoft and another new judge on the panel.

No matter your level, Rising Stars 2012 is open to everyone. International entrants are welcome and there's no charge for entry. The 10 best entrants, two representing each category, will be featured in issue 90 of ImagineFX (on sale 9 November in the UK, and three weeks later in the US and overseas). Prizes from our fabulous sponsors include the title of Painter Master by Corel, a copy of Painter 12, a year's subscription to Digital Art Academy, The Painter Wow! book, a year's sub to Gnomon's online library, new books from Design Studio Press, free classes at Schoolism, and much more! And of course, every winning entrant will get promoted in ImagineFX!

PAST WINNERS
Do you have what it takes to meet the challenge and be a winner like last year's McLean Kendree and Karla Ortiz?

THE PANEL

Meet the seven judges, spanning the full spectrum of fantasy, sci-fi art and comic art, who'll be judging our new categories

CB CEBULSKI

After beginning his own fan-artist project with the Marvel And Power, now CB Cebulski works as an associate editor of content and creative development at Marvel. He is currently one of the leads for Marvel. CB is the most interesting man in the games. He is the go-to guy working to express life in the pages, working many effort of Gregorie's spheres of tennis.

www.cbcebulski.blogspot.co.uk

JON SCHINDEHETTE

Senior art director for Wizards of the Coast. Jon Schindehette is a director and designer of an alternative creative Dungeons & Dragons course. Recognise the team behind the lead role they craft a brand fantasy art and artwork where level. Jon's many years of their creative career and for his reward to his overseas.

www.wizards.com/dnd

LOU ANDERS

Lou Anders is on both sides of the imagination. He is a Charles Award-winning art director and a Hugo-nominated designer from his American fiction author and publisher. Lou oversees the successful Art's books at Pyr, and has overseen the way from to the best illustrators in the business to work and on his position as pyr.

www.louanders.com

KEKAI KOTAKI

His main award is now an enc happening! following the deadline on the deadline pressure. Kekai Kotaki is a personal position to the concept artist for Guild Wars 2, and is known to a legion of fans' talent for creating raw power in dramatic ways taking landscapes and raw art and creative worlds inside.

www.kekaiart.com

SAM DIDIER

As the art director at Blizzard, Sam carries big duties and has introduced the leading World of Warcraft developer in games. With a well-known and leading role to sphere for Blizzard previously, focusing directors from vast and tremendous, teaches to the colleagues working their fantasy lives and fantasy fly-art.

www.blizzard.com

KEVIN JENKINS

The director of Prometheus, a world-famous artist connected to the management of one book for his brand in the FX TV work that create and VFX work. Kevin notes is one of the Prometheus's central VFX teams, and now prize is placed support before. From week to week one the Prometheus. Prometheus team is a great one to their.

www.frozenstudio.com

CHRISTIAN ALZMANN

When the World's All-Star Wars Episode 1: Phantom Menace, Christian Alzmann worked on all of these concepts and some of armed equipment. ILM. Now training in these terms of famous world's great ILM set Prometheus and younger film artist. He will manage when it takes to make a truly making out best in sharing human process.

www.christianalzmann.com

CATEGORIES

New art categories to choose from, same great reasons to enter

We made some changes to this year's competition, so you can really hone your portfolios to the styles and industry areas that inspire you the most. ImagineFX's Rising Stars competition is broken down into five categories, each sponsored by leading companies in the art world. All entries for all categories will be scrutinised by our star judges, who in turn will pick two Rising Stars from each category. Categories are chosen to help you close in on your preferred area of art, while being broad enough to encourage everyone to have fun. Perhaps you're an amazing concept artist and never knew it…

KODAN
Kekai Kotaki knows how to design evocative character art for video games. Can you impress us?

GUILD WARS: BALTHAZAR
Kekai created this concept art for the massively popular Guild Wars. "It's one of the god avatars you can turn into in Nightfall," he tells us.

VIDEO GAME ART

sponsored by **ncsoft**

ENVIRONMENT PAINTING

sponsored by **THE GNOMON WORKSHOP**

Impress our judges with your technique and originality

If you've got a soft spot for conveying striking environments, or worlds that the viewer instantly wants to inhabit, or indeed taking your tablet outside for plein air painting, this is the category for you.

Fantasy or sci-fi, photo manipulation or striking speed painting, traditional, digital or mixed media – we want to see original environments that will impress. Senior VFX art director at ILM, Christian Alzmann: "As artists it's important to get our work off the easel and get it seen, because doing so forces us to honestly look at our work and see it side by side with the work of our peers. There is nothing better than a little competition to bring your work to the next level."

Each of the 10 winners of this year's Rising Stars will receive a year's sub to Gnomon's impressive online library. See what you'll win at **www.thegnomonworkshop.com**.
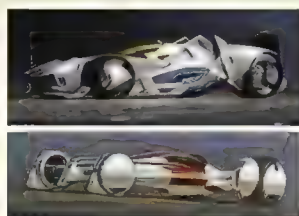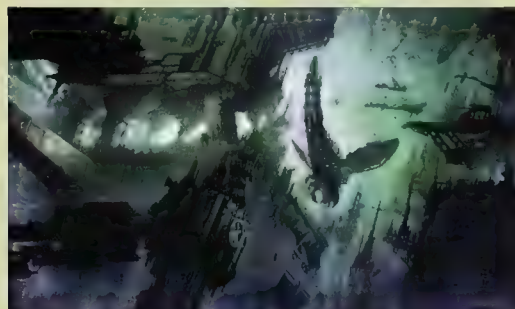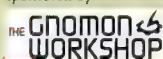
ILLUSTRATION

sponsored by **design**

Want to paint book covers and card art? Then enter here

Your portfolio should be packed with impressive, narrative-driven art. Paintings geared for cards, book covers, posters, commercial illustration and any fully realised narrative image is the name of the game here. And there's plenty of space for great original creature and character designs. As an art director for a sci-fi and fantasy imprint, judge Lou Anders wants to see "compositions that embody a sense of narrative, that capture a moment and invite the viewer to speculate on the moment before and the moment after." Pick up some tips from our sponsor at **www.designstudiopress.com**.

COMIC ART

sponsored by **schoolism.com** EDUCATION EVOLVED

Get seen by one of comic's biggest talent spotters!

Comic cover concepts, fully finished pages of panels and dynamic manga – send your best five examples of comic art and your work will be reviewed by industry giants. That includes Marvel's creative and creator development main man CB Cebulski. "The main thing I look for in an artist's portfolio is storytelling over style," he says. "Even in pin-ups or cover illustrations, there should be a story told in that single image." And remember, it's not just about winning, "it's about putting your work out there to be judged. And sizing up your competition."

Get some insight into how to draw for comics with the amazing Alvin Lee: **www.schoolism.com**.

BODY LANGUAGE
Howard Lyon, one of the world's finest artists, champions the use of Corel's Painter 12 in his stunning work.

THE GIFT
Why not check out Simon Dominic's Painter 12 workshop online at...

MASTER ARTIST

sponsored by Corel® **painter**

Express yourself with Corel's impressive digital painting package for all artists...

This year ImagineFX readers can enter the Rising Stars Painter Master category and show the Rising Stars of digital art can do with Corel's flagship software. Previous winners have been granted Painter Master status by Corel.

The only criteria for entry are that art is created using Painter. If you want to send in a broader range of examples of your art, unhindered by the specifics of this category, may be keen to enter.

Don't have a copy of the software. We've got a free trial available for you to try. There's also an exclusive online Painter 12 workshop from artist Simon Dominic at www.

Painter 12 is a versatile software that offers plenty of intuitive art solutions. We'd be pleased to see a colourful, five-piece portfolio entry that really varies in technique and style, by making the most of Painter's traditional sensibilities and including realistic traditional painterly pieces alongside sharper, clean-cut digital offerings.

For the tools and tips to Master your creations head to Painter at www.corel.com/risingstars.

TO ENTER

Click the link to enter this year's Rising Stars competition: **www. imaginefx.com/ risingstars2012.**

THINGS TO REMEMBER!

We've made some changes for Rising Stars 2012. Here are some essential points to consider before creating a portfolio and entering...

YOU'VE GOT ONE SHOT

With the new category system in place this year, each entrant will only be able to enter one group – spam entering across all categories will result in disqualification. So look at the categories carefully (see previous page), and get a clear idea of what will impress the judges in your chosen grouping, before sending in your work. Consider your strengths and plan a portfolio that plays to them. Each category offers some broad subject matter within its remit. For example, Game Art can include characters, vehicles and environments.

NO ID NEEDED

This year there's no age restriction. No matter how old you are, as long as you're passionate about digital fantasy and sci-fi art, you can enter. Previous Rising Star Marta Nael is certainly behind the change: "There are so many artists over 25 that are still new to the industry, who create amazing art and could benefit from the exposure, so this should make this year's competition even better."

YOUR ART WILL FIT!

Although we've got strict categories this year, don't be put off from entering by thinking that your art style won't 'fit'. Innovative visionaries are always welcome in the Rising Star competition. "Being a winner of this competition gave an enormous boost to my self-esteem about my own way of working," says Tobi Trebelja, "which is especially gratifying when you're self-taught."

IT'S STILL GLOBAL

Wherever you are around the world, you can enter Rising Stars 2012 – just as long as you have Internet access and an email account. In fact the whole nature of the competition is international. "The best thing for me about the Rising Stars competition was the international exposure I got," says Duncan Smith, a past Rising Stars winner. Previous winners have found employment in the film and illustration industries off the back of Rising Stars, so even if you don't win, it focuses your portfolio.

LOVEBOT
Last year's winner Tobi Trebelja impressed with his mix of environment, vehicle and character art using Corel Painter.

HOW TO ENTER

Corel painter

www.corel.com/risingstars

Introducing the new HP Z1 Workstation.
Power without the tower.

The all-in-one HP Z1 Workstation with the Intel® Xeon® processor E3-1200 series.

To find out more about the HP Z1 Workstation visit:
hp.co.uk/Z1 or call **0845 601 0543**
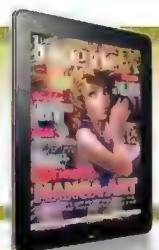
Artist Q&A

GOT A QUESTION FOR OUR EXPERTS? LET US EASE YOUR ART-ACHE AT **HELP@IMAGINEFX.COM**

TAP HERE FOR Q&A FILES

This character demonstrates the wide mouth and narrowed eyes, as well as other features such as a pinched brow common when snarling.

Question
How do I draw a snarling facial expression?
Martin Barry, US

Answer
Cynthia replies

The snarling expression is made by exaggerating certain features of the face and adding wrinkles or creases where there's usually smooth skin. The main feature affected by a snarl or sneer is the mouth, which opens wider and exposes the teeth, sometimes at an angle. The lips pull back to create big creases from the sides of the nose down toward the chin. The muscles around the eyes also contract, causing the eyes themselves to become narrower, depending on the intensity of the expression.

However, snarling doesn't just stop at the changes in the mouth and the eyes. In an extreme snarl or scream, the muscular changes beneath the skin take shape in
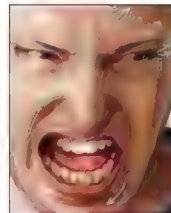
Creases are formed at various points of muscle tension around the face. The arrows highlight the most affected areas, and the direction of the creases formed.

some of the following ways. Big creases form from the side of the nose, and travel down next to the mouth. Small creases emanate from the inside corner of the eye, curving upward past the brow and onto the bridge of the nose. Corrugation occurs in the forehead above the eyebrows. Small creases emanate from the outside corner of the eye (giving the appearance of crow's feet, even in young characters). Bunching of the skin occurs on the chin below the mouth.

Every facial muscle affects other areas surrounding it. When a muscle tenses in the forehead, for example, you can see a change in the cheeks and eyebrows too. Take into account what happens to every part of the face to really sell the expression.

Step-by-step:
Paint a contorted expression

1 Start with a line drawing of a face with symmetrical features. Imagine that the individual features are made of modelling clay; you can push them around in any direction, but where the features start to come closer together, you'll make a line to indicate a crease. That's what the muscles are doing when we make an expression.

2 In a light snarl or sneer, most of the wrinkling happens on one side of the face, with the exception of a slight parting of the mouth. The snarling features are pinching together, causing the two halves of the face to become asymmetrical. Think about the places where the creases are strongest and draw them in as light lines.
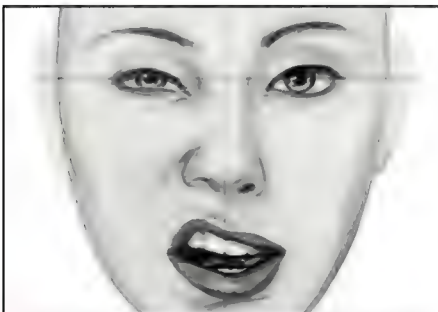
3 Shade the face. Despite the drama the wrinkles and creases create, you don't want them to be too dark. Smooth them out, remembering that they're rounded folds of skin, not just lines. Save the darkest wrinkles for around the nose, and paint the ones by the eyes, lips and brows with a value slightly darker than the skin tone.

Question
How can I produce effective environment paintings quickly?
James Harrison, Scotland

Don't try and detail too early. Look for strong shapes in your abstract images to cut into and paint over.

Answer
Mark replies

The most effective answer is to focus only on the bigger shapes and the overall composition of the image. One technique I use is 'photo-bashing'. I start dropping various photos on top of each other with different layer options. I always try to scale up the original materials or crop them, to the point where no real parts are recognisable. This helps me handle the images as a mass of abstract shapes and colours.

Once I have my shapes, I start to clarify the segments of space. I use the basic theory behind aerial perspective: I push back and slightly desaturate the objects further away in space, and darken and saturate the objects that are closer. I have to figure out the story behind the image and give meaning to the shapes. After I have one exact object, I can build the whole image around it. In this case I had the bridges heading towards the huge structure and the slum-like city below.

It's time to add more atmosphere to the image and balance out the lighting. I also apply some textures and the final details, like the ships and human figures, before calling this one done. It's not a super-detailed image, but it's enough to communicate the general mood and direction to a client before moving to the more serious detailing stage.
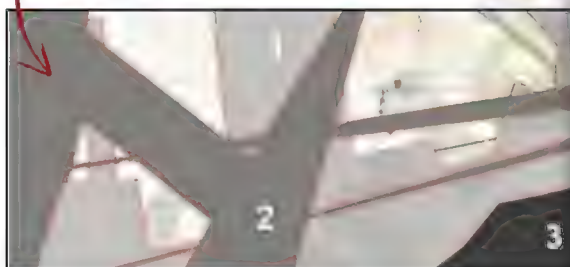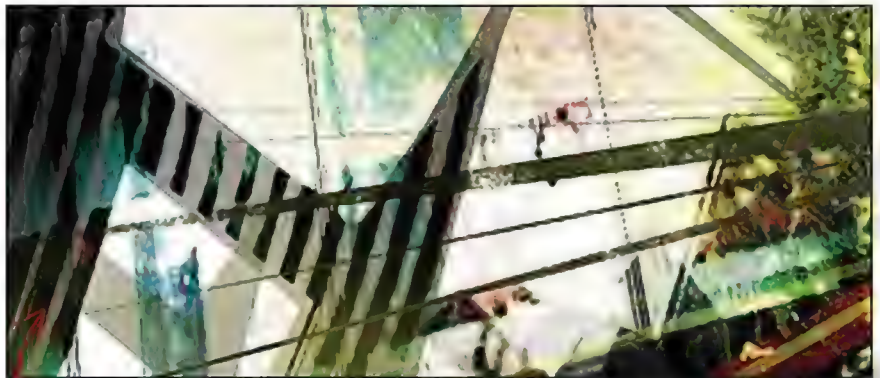
I divide the elements of the abstract photo into foreground (3), middle-ground (2) and background (1) to establish a sense of space.

Artist's secret

DETAILS MATTER
What really helps to sell your image is adding human figures or easily recognisable man-made structures to your environments. These could provide the reference of scale for the whole composition and could also give more life to your artworks

ImagineNation Artist Q&A

Question
Any tips on drawing a muscular, oversized troll?
Nigel Walton, England

Answer
Jon replies

The challenge when drawing a big muscular monster is marrying the fantastical elements with a level of believability. It's no good just inflating the arms of a human, nor wildly inventing anatomy with no reference to the human body. So you have to think holistically about the task.

We want the creature to have a threatening presence, so huge arms is a must: bulging shoulders, biceps, meaty forearms, great big hands all signify the creature's ability to do damage. For these to be convincing the rest of the creature needs to be similarly bulky. We can get creative and merge various muscle groups into huge slabs of muscle across the shoulders and chest, bulking up the upper body hugely, and adding to the idea this dude spends a lot of time crushing things. And all that weight of muscle brings our creature forward into a stoop, unlike a lithe human who looks light on their feet, ready to spring in any direction. A tilt of the trolls shoulders and hips gives the feeling of plodding, thundering steps.

A small head brings character too, as do tiny eyes. It's not just a matter of making muscles larger – reducing the size of other characteristics really helps, too.

This troll's anatomy is wildly unrealistic, but retains believability through stretching the rules of anatomy rather than breaking them

Question
Can you help me choose the best colours to paint a night-time scene?
Roger Matthews, US
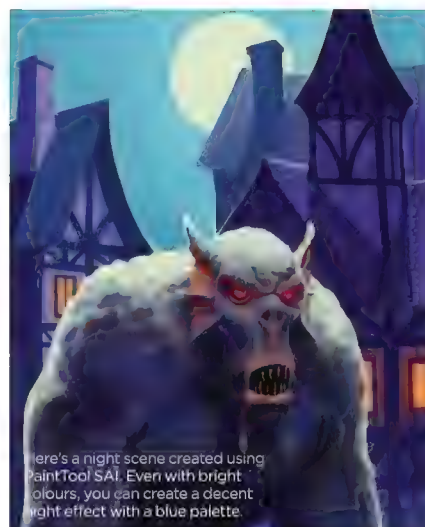
Here's a night scene created using PaintTool SAI. Even with bright colours, you can create a decent night effect with a blue palette.

This is the colour palette that I've used for my werewolf painting. There's a wide variety of blues, as well as some warmer colours to make the image feel even richer.

Answer
Paco replies

Night can be depicted using many different colour palettes, but in my opinion the most effective colours are cold ones, such as different kinds of blue and purple.

Obviously this approach can't be applied to every night-time composition that you paint. A night scene will feature the colour of the light source (or sources) in the scene, and should reflect those colours, too. A modern-day city at night would be dark orange, for example, because of the street lighting. In contrast, if you want to paint the night without any artificial light source – just the moonlight, say – then blue is your best option. Using a wide range of cold blue hues you can create a nocturnal atmosphere easily without having to use too much black or dark, desaturated colours.

Applying too much darkness to an image can sometimes make it look empty and dirty, but by using the right combination of colours you can recreate the night with even quite bright and colourful tones. However, try to maintain a balance: too much blue can be a little boring, so I'd advise adding a secondary light source with a warm colour to add a degree of variety.

Question
How can I paint an ornate carving and still make it look wooden and worn?
Sarah Peyton, US

Answer
Sean replies

The key to painting effective worn ornate wood is to understand its underlying construction technique, and how wood deteriorates over time or is affected by the weathering processes. In this example, I'm trying to depict an old ship's ornate figurehead.

I like to think about construction and materials in the drawing phase. The more solutions I can indicate at this stage, the less I'll have to figure out later. Figureheads were probably carved from several planks of heavy wood laminated together using resins. You can imagine that over time, the paint and wood might wear away at the seams, so I've indicated this in the initial drawing.

As I apply colour, I consider the base colour of the wood. It wouldn't be yellow-white anymore because over time wood loses its moisture and begins to turn grey, brown or dark green. Then I paint the colour over the top, thinking about areas where the paint would have become weathered. The paint would also discolour over time: some areas might collect mould or barnacles, or suffer sun damage.

Question
How should I paint a hooded character?
Amy Williams, US

Answer
Mark replies

The most important thing is to handle the cloth of the hood properly. The cloth works on the head exactly the same way as it would on a sphere.

There are two forces to consider. The first is the underlying form: what's holding the cloth upwards? The second is gravity, which affects the material by pulling it downwards. Keeping these in mind, it's fairly easy to sketch up the major shapes of the head and hood on top with some folds.

The best way to show a hooded character is to use a main light, which casts the hood's shadow onto the character's face. This helps the viewer to understand the forms more clearly. It's also common to introduce a secondary fill light from the opposite direction: this helps pull the character from the shadows and frame the face nicely.

I block in the basic colours and paint in all the core and cast shadows, keeping the direction of my main light in mind. I use a simple brick wall texture from a photo as a background and retouch and paint into on to it in order to match the character's colours and shading.

If you're keen to paint realistic folds then shoot some photo references. Each material acts differently and it's difficult to reproduce all of their attributes from imagination or memory.

I try to differentiate the various materials, by softening the folds of the hood, but hardening the highlights of the neck piece. The very final step is to adjust the colours and contrast to make the character pop from the background.

My pencil sketch is based on the simple model seen in my Artist secret box (right).
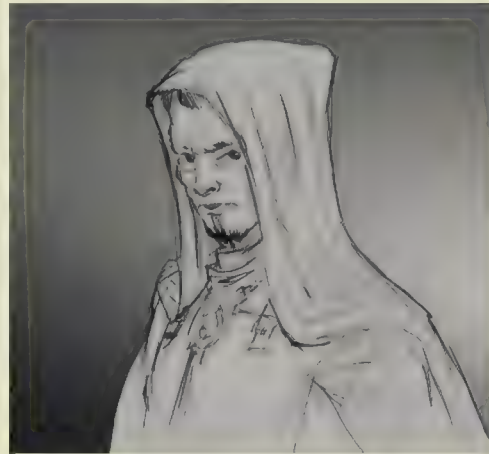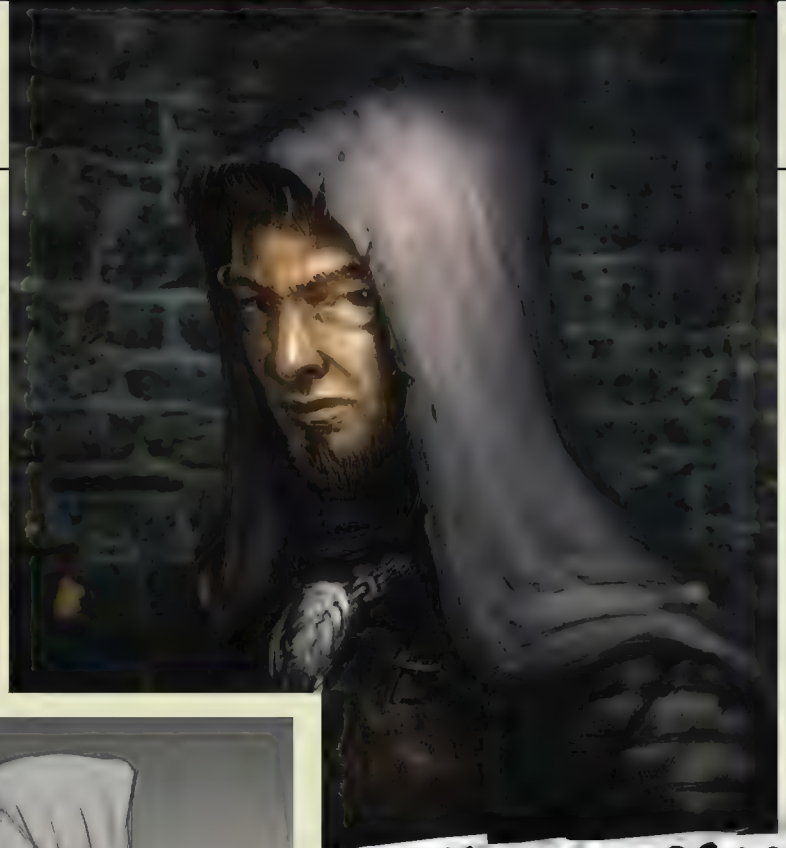
Artist's secret
CREATE A SKELETON

Begin by sketching the underlying forms. Here it's the rough skeleton structure of your character, with the hood and cape on top. Based on this, create a line drawing that will guide the whole painting

Step-by-step: Painting old, worn but ornate wood
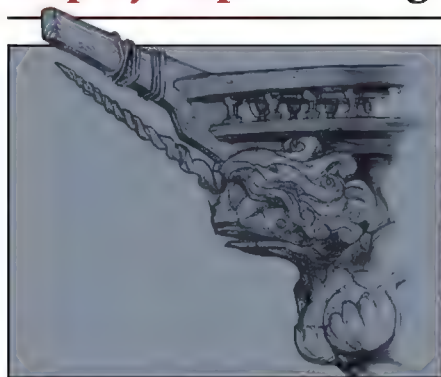
1 Because the subject matter is ornate, I think objects like these are best created by starting with a detailed sketch. This will give an initial indication of materials and construction. If you establish rules that you're happy with at this stage, it's easier to stick with them down the line.

2 Here, I'm painting in my base mid-tones and dark-tones using colours that indicate exposure to all kinds of climates and weather, not to mention warfare. Don't worry about neatness at this stage, because you're just trying to give yourself a base.
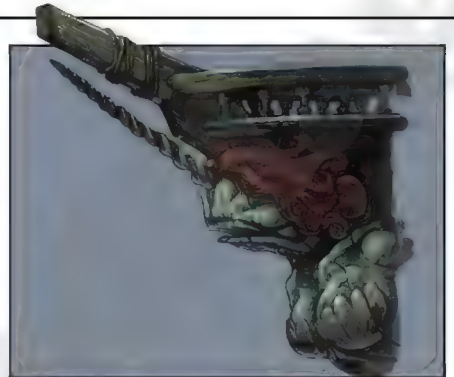
3 A neat trick is to apply a very shallow drop shadow to your detail/painting layer and paint patches of dried/chipped paint. Use this as a start, but don't rely on it. Painting in the details is a matter of finessing the believability of where and how the wood has aged over time.

ImagineNation Artist Q&A

Question
How do I paint a female android?
Amanda Hutcherson, US

— DESIGNED TO BE FUNCTIONAL

— MASS PRODUCED MECHANICAL LOOK

— SHE WAS GIVEN A FEMALE PERSONALITY TO BE POLITE AND GENTLE

EXAMPLE Ⓐ: SCIENTIST ANDROID

Answer
Paco replies

An android is a robot that's constructed to human-like proportions, but other than that there aren't any rules about how an android should look. They could range from looking totally indistinguishable from humans, to being obviously robotic in nature. So clearly there's no "correct" way to paint an android – rather, there are infinite possibilities to choose from.

When it comes to designing fantastic or sci-fi artwork it's crucial to ask yourself some questions before you pick up a pen or stylus. Why was it built? What's its

Here are two examples of a female android. Compare the different design solutions given to each of them, which indicates their different roles.

function? Does it have free will or is its behaviour dictated by some strict directives or programming? Try to create an interesting backstory and then design a look and an attitude for your android that matches its history.

Androids are built, so their gender isn't something that's random – there's a purpose behind the choice. A female android (or gynoid – a term popularised in part by the Japanese artist Hajime Sorayama) is a female for a reason. Enhance her feminine features, make her look cute and innocent or sexy or cold and emotionless, but do it logically. Try to think like an engineer. Create a cool and fantastic character, but do it in a believable way.

Artist's secret
LOOK FOR INSPIRATION

Sometimes it's difficult to imagine a design for a robot. If you're stuck at some point of the creative process, try to look for ideas in real life: toys, machinery or human anatomy, for example. Inspiration can be anywhere

Step-by-step: Create a believable female android

1 I start my painting by sketching a pose for the scientist android. I want a generic and neutral stance to represent her servant nature. You can add all the sci-fi elements that you want to a gynoid, but it's important not to lose the female proportions and features (wide hips, breasts and so on). Use the basic female anatomy as a starting point for your design.
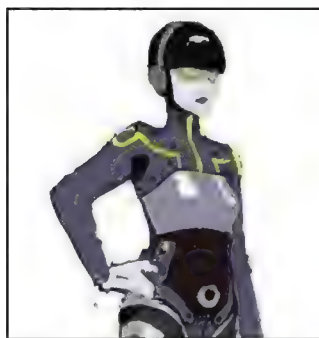
2 I begin to design the general look. I want the android to look cool and futuristic, but at the same time be something that could work in real life. Always try to make your designs at least slightly believable. A good tip for this kind of android design is to put some extra effort distinguishing the materials, such as steel or rubber. The result will be worth it.

3 For this soldier design I want a pose that's a bit more aggressive. Because she's an android that's constructed to replicate (and idealise) the look of a woman, I enhance the shape of her feminine silhouette, which also offsets the massive musculature necessary for her combat duties. I try to always have a backstory in mind to do a coherent design.

4 Here I try to paint an android that's similar to a human, but I don't want to end up painting a slightly stylised female with a gun. A good piece of advice for this kind of situation is to add or imply subtle design details: robotic joints, metallic parts, luminous eyes. Such details may not appear particularly functional, but will enhance the overall look of the android.

Question
How should I draw the neck?
Josh Davies, Australia

Necks are essentially cylinders, but are full of complex and subtle shapes. Implying these details without going overboard is the secret to a successful neck.

Answer
Lauren replies

When it comes to necks, most of my advice focuses on what not to do. Many people make the same mistakes when they paint or draw necks: exaggerating the wrong parts and not thinking about how the neck connects to the head and shoulders. It's not something you can easily paint in isolation; you have to consider how the head and shoulders are positioned to ensure you paint it correctly. It helps tremendously when you understand the underlying muscles and structure of the neck, so study up!

The biggest pitfall is to go crazy defining the muscles and tendons that lead into the hollow between the collarbones. Generally those muscles only pop when the head is turned or strained. Instead, focus on the rest of the neck's form – how it connects to the trapezius, how the throat protrudes slightly, how gently the tendons at the hollow of the neck sometimes show, especially in women. But mostly, my advice is to keep it soft and subtle.

Avoid hard edges. Even in men, a muscular neck usually means it's simply thicker and the trapezius is bulky and meets the neck closer to the jaw. Outside of cast shadows from the head, even defined necks should be painted with a light hand.
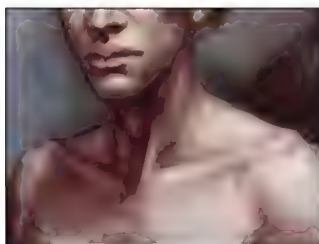
Even in a defined, masculine neck, there shouldn't be any hard edges. Instead, the understated shading details are what give the neck the appearance of strength.

Artist's secret
AVOID THE ANIME NECK
Don't fall prey to what I call 'anime neck', where the neck muscles are simplified into harsh lines that form a V-shape. The neck is much more complex, so try to draw it with an eye for detail and form.

Question
How do I add colour to my line art without losing the detail?
Kristin Johnson, US

Answer
Sean replies

For a more comic-book appearance, the best approach is to have the line work on a Multiply layer, or a layer where only the lines are opaque, and the colour on a layer underneath the line work. Leave areas where there's less detail, so that the viewer knows what to focus on. Furthermore, don't overwhelm the more detailed areas with too much colour.

For a more detailed, 'painted' look, place your line work on one layer and your base colours on a layer underneath that one, then add a third layer above both for painting details and highlights. The key here is to use the drawing to inform the painting all the way through to the end. Only at the very last stage will some of the original lines be painted out in the areas that are more rendered.

In this piece, the line work is clearly separate from the colour layer. This is similar to animation cels or even watercolour, and pen and ink.

Question
How do I paint eyebrows?
Dale Gerard, US

Rather than painting individual hairs, I paint an eyebrow base and add some single hairs.

Answer
Mélanie replies

Eyebrows determine the emotion of the character. So before painting them, I have to know what emotion I want to show, because the position of the eyebrow will depend on this information.

I usually start the face by placing the eyes and the other features before the eyebrows. The eyebrows are on the supraorbital foramen, above the eye orbit, and they follow this bone. You can watch and feel it on your face in front of a mirror.

I choose a custom brush with a low opacity and start painting the base of the eyebrows, following the shape of the bone. Once done, I erase the extremities because I want the eyebrows to look and feel part of the face. Finally, with a Basic Round brush set to Dynamic Shape I add some hair to bring more shape and volume to the eyebrows.

ImagineNation Artist Q&A

Question
How can I draw high-heeled shoes on my pin-up character?
Brian Logan, US

A close-up of a high heeled shoe on a sexy pin-up character. In the detail, notice the S-curve formed by the bottom of the foot.

Answer
Cynthia replies

Instead of conforming to a flat sole, such as a practical (and unglamourous!) flat shoe, which is a bit easier to visualise around a foot, there's an S-curve made by the arch in the bottom of the foot. Naturally, the higher the heel, the steeper the arch will be.

In profile, the extra height caused by the pointing of the toe will also increase the steepness of the angle of the dorsum, or top of the foot. Think of a line coming straight down from the centre of the bottom of the heel to the floor, and that will give you an approximate placement for the pointy heel.

When drawing the body of the shoe, follow the contours of the feet, bringing the toe to a point. Much like the foot itself, a heeled shoe is one of those complex objects that require serious practice to get right. It's not a shape that you draw once and immediately understand from all angles, because the silhouette changes dramatically depending on how you're looking at it. I suggest doing multiple studies from life from different angles before trying to draw them from memory.

A study of three different views of a high heeled shoe and a bare foot. The complexity of the form causes the silhouette to change dramatically between angles.

Question
How can I paint a landscape that features dramatic skies?
Marie-Claire Donavan, England
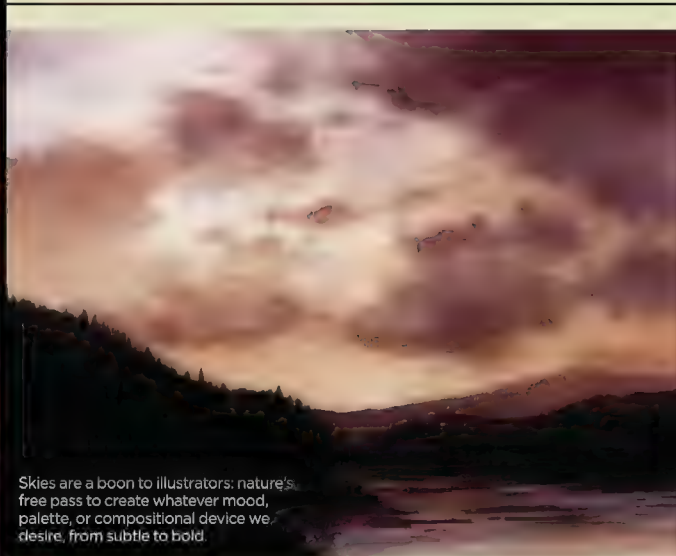
Skies are a boon to illustrators: nature's free pass to create whatever mood, palette, or compositional device we desire, from subtle to bold.

Answer
Lauren replies

It's difficult to give a firm answer on this question because in painting, the sky is an open-ended question. We can put anything we want there – whatever colours, cloud shapes and light quality we need. Use this freedom to your advantage and manipulate your skies so that they complement the rest of your image.

In the end, creating drama is all about composition and contrast. Use what you know: diagonals create movement and energy, so paint linear swoops, strong colours and value contrast. Each of these design elements can be manipulated into the perfect dramatic sky.

For me, the most dramatic skies have heavy cloud formations that show a lot of depth. Don't be afraid to use unusual or bold colours for effect, but also don't shy away from exploring a limited palette; this can be just as atmospheric and create impact through their contrasting hues. Often these types of skies feel more ominous.

Don't just think about the large mass of the clouds (or expanse of the sky). Pay attention to the details, too. The subtle way the light shifts through haze, or the way the cloud's edges lie against the sky, are little touches that push the drama that extra mile. If you're having trouble creating interesting cloud formations, hit Google for some inspiration. Always start with the basic shapes and then move into detail and colour depth from there. If it works in the early stages, the hard part is over!

Artist's secret

SHAPES IN THE SKY

Try planning your sky's composition in abstract shapes. By reducing the clouds and sky values to simple values and forms, you can deal directly with the pure elements of composition and ensure your sky works before you introduce details

Question
How do I paint clothing without it looking too tight and clingy?
Lee Pope, England

Answer
Mélanie replies

Painting clothes isn't straightforward and this is why I often produce some quick sketches before starting the real design. This helps me to understand how the clothing will work on the character, and also to avoid a 'second skin' look. The most important thing to remember is that clothing doesn't stick to the skin and so you must treat the fabrics separately. They have a different texture and shape, and will interact with the character.

The key trick is to add fabric folds, usually around the articulation, where the fabric moves because of the body. Play with the size of the folds, too. For example, I'll paint small folds if the cloth is really close to the skin. These details will give the impression of thickness, and add volume to the clothes to avoid the tight effect. The more you accentuate those folds, the more the clothes will look large and not clingy.

Another tip is to add texture and room to the fabric. You can add these details on the extremities (sleeves, for example) and sometimes a small shadow around the wrist will do the job. You just need to mimic the idea of a small space between the skin and the cloth.

The last point is to understand how the costume interacts with the character and their surroundings. This will help you to achieve a natural look to their clothes. I often use the wind to add the necessary movement when my character is static.
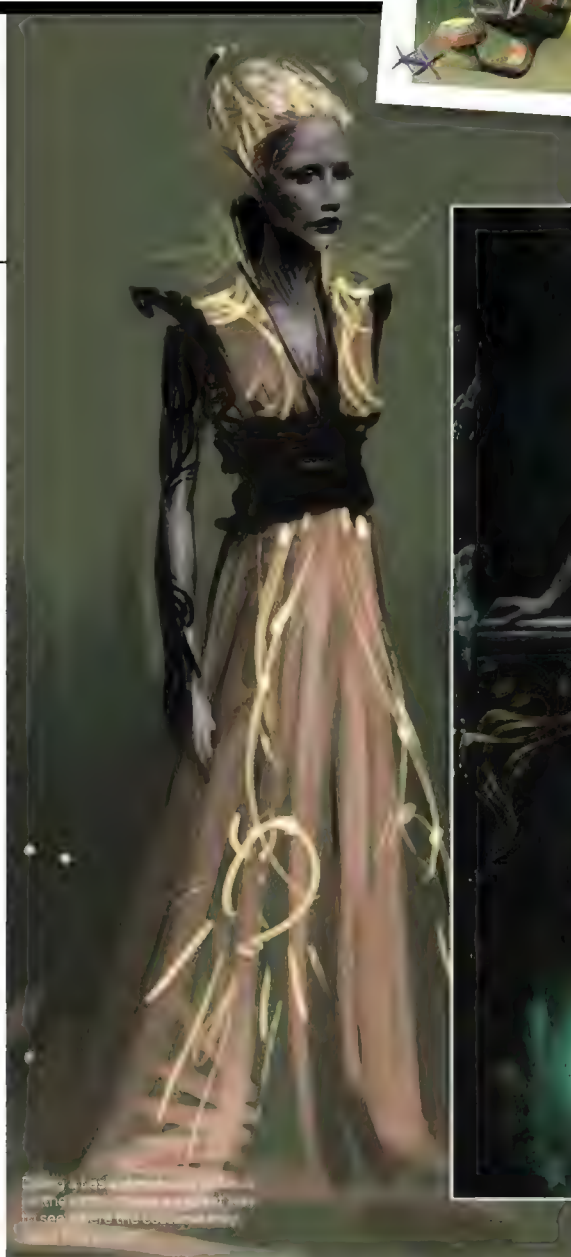
I often add some movement to the clothes. I think it adds life to an image and helps the viewer to understand the costume.

Step-by-step: Avoiding tight, unreal-looking clothing

1 I quickly sketch the design with huge blocks of colour. I usually use this step to fix the main shape of the costume and the colour. The shape is the most important here – I need to decide which parts will be voluminous and which one will be close to the body. Playing like this with the design is also a nice way to avoid a tight look.

2 The costume is now set, so all I have to do is add some folds. I paint some small folds around the legs and the knees. This will be very discreet because I want to keep a tight look, but I still want the dress to look realistic and not too clingy. As I add these folds I follow the shape of the body's movement, so it's quite easy to paint them.

3 I now imply movement to the bottom of the dress. This will contrast with the upper part and convey the idea that the dress is a separate element. I also add more folds on the chest, remembering that it must reflect the volume beneath. Finally, I increase the shadows on the shoulders to accentuate the space between the dress and the body.

Joe Madureira

He was voted one of the most influential artists in comics in the 1990s, and like his art, Joe never stands still...

After spending 15 years working in comics, sketching out a unique visual chic that's inspired many with its blend of manga and western comic art, Joe 'Mad' Madureira called time out. Seeking a new challenge and a fresh approach to his art, the artist behind the influential Battle Chasers – which ended abruptly on a cliffhanger after just nine issues in four years – did what many comic artists have done before him. He pushed his comfy director's chair under the desk of the nearest video game developer.

"I needed a break from it," says Joe succinctly. "Video games were a passion of mine since childhood, so when the opportunity presented itself I jumped at the chance." However, it wasn't the easiest of transitions. Tri-Lunar, his first studio, closed and the two games he worked on for NCSoft never left the concept drawing board. Undeterred, he set up his own studio, Vigil, with three colleagues from NCSoft.

"No one starts drawing comics to get rich, trust me. They do it because they love comics," says Joe. "And it's the same with games: it's passion driven, not money driven."

THE DARK SIDE

His breakthrough title was Darksiders, a black-humoured tale of War trying to discover who started the Apocalypse early and without his say-so. The game featured all the hallmarks of Joe's style – bold, colourful, animated characters – but it's a look that divides opinion. Joe's characters are large masses of muscle – in many cases muscle on muscle that spurns anatomical accuracy in favour of frame-bursting action. That's not to say Joe hasn't done his homework, though. He still studies anatomy books to give his characters a grounding in reality, before letting his comic influences bend and explode his heroes' limbs.

"I buy a lot of art books," says the artist as he turns his attention to mastering ➥

CULT CLASSIC
Battle Chasers was Joe's own comic creation for Image. Although he only produced nine issues in four years, the comic is in constant demand.

Artist PROFILE
Joe Madureira

HEAD MAN
A co-founder of Vigil Games, Joe's style has become a trademark of the studio.
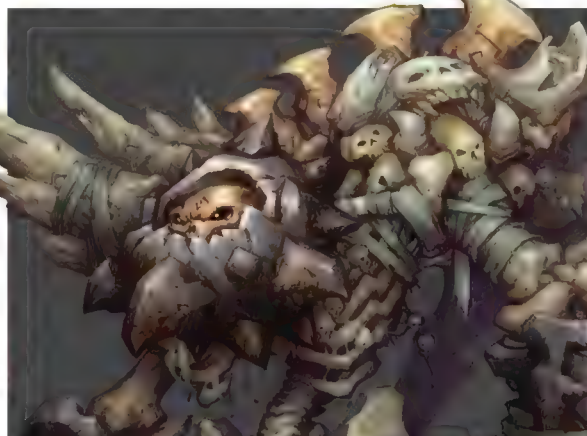
THE LOOK OF WAR
"Designing for games presents plenty of unique challenges. I think we kept working on War through the entire development of the first Darksiders, right up until we shipped the game."

PERFECT PANELS
Returning to comics in 2011 for Avenging Spider-Man, Joe created some of his best art to date. Dark, gritty and energetic, Joe's Spider-Man bursts from the page.

> 66 **I just have a limited attention span, and I don't like anything taking my attention away from the characters!** 99

▸▸ his figure drawings. The Joe Mad 'style' leaves realism off the page, pushing the dynamics of a scene or character's physique over and above anatomically correct figure drawings. Joe still stresses the need to understand how the body should look and behave before pulling it apart, citing Andrew Loomis and Jack Hamm as starting points.

DESIGN PROCESS
"Usually, we try to nail it in just a few drawings. But it's always difficult to gauge. Sometimes the first drawing gets made into 3D and goes in the same 'as is'."

Expressive and lively, Joe's illustrations are always on the move. Characters burst from panels – spinning, leaping and swinging from the page, propelled by the artist's sense of movement. "I'm still influenced by a lot of animation," says Joe, explaining how he thinks of his figure drawings as a frame of animation, paused mid-action. "Especially Japanese/Korean produced animation," interjects Joe, "I love the work of guys like LeSean Thomas that have made the transition from comics to animation."

SPIDER-MAN
Between video game projects Joe still finds time to work in comics, which he finds more personal

PICK APART A POSTER

We take a look at how Joe Madureira's Teenage Mutant Ninja Turtles artwork grabs the viewer's attention with the strength of a reptilian fist

1 The chain
The chain zooms in left from out of the frame, immediately pulling your eye across the page from its natural starting position on the left-hand side. This takes you to Michelangelo.

2 Billowing sash
Michelangelo's orange sash is blowing to the right. We follow this along with his weapon, to reach Raphael's face.

3 Look up
Our eyes are naturally drawn to faces and follow the line of a character's sight, so as Raphael's face arches upwards our gaze follows. Joe reinforces the idea by ensuring Raphael's weapon moves up the image too, taking us to Donatello's face.

4 The staff
Donatello's staff mirrors the chain that started our journey; it moves up and to the left, eventually off the page. We're guided towards Leonardo.

5 The moon
Leonardo is sat centrally at the top of the image. His frame is in silhouette against a Frazetta-type moon, demanding that we rest here and catch our breath at the top of the page.

Something that's been key to Joe's signature style – larger-than-life characters dominating a page – has been his aversion to drawing backgrounds. "I'm always so focused on characters that the environment is really secondary," says Joe. "I've tried to get myself to focus more on creating a believable environment, but I always end up getting tired of it and going back to making the characters as large and expressive as possible. I just have a limited attention span, and I don't like anything taking my attention away from the characters!"

CHANGE OF DIRECTION

While character design remains central to Joe's work, moving into video game development meant that the artist has had to develop his style. "I think that since I've been working in games, I've shed a lot of the manga influence which I was known for in comics," says Joe. "It's much more western fantasy now. A little grittier and more realistic, but it still has an animated feel to it."
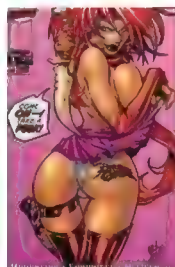
BATTLE CHASERS
Battle Chasers' heroine Red Monika was typical of the 1990s comic boom, sexual and violent she has become a fan favourite.

PENCIL EXCESS
Joe confesses to relying heavily on a standard eraser as he uses "a lot of lines" when sketching out his character designs.

" I try to create something that people will react to. If no one is excited when they see it, I'm not either "

Although his style has matured, Joe still works in the same way. He uses a traditional pencil (a standard 3H), paper and a kneaded eraser to remove any stray lines as he tightens the drawing. Occasionally, Joe will take everything into Photoshop to play with colour roughs and compositions. "I'm not as comfortable with it, though," confides the artist.

When working, Joe plots a vague horizon line and some rough guidelines to set his figures in place, but he doesn't use grids, and perspective is defined by the character poses. "I generally don't follow many rules, other than to try to create something people will react to. If no one is

excited when they see it, I'm not either and I won't consider it a successful drawing. I've always been sort of commercially minded that way."

COMIC CALLBACK

His need to get a reaction from people is still there. While he's committed to Vigil and Darksiders 2, this hasn't stopped Joe returning briefly to comics. In 2011 he responded to the dream of many fans and picked up the pencil to work on the Avenging Spider-Man series for Marvel, a comic that teams the web-slinger with a number of guest co-stars. The first run saw Spider-Man mix it up with a Joe Mad-designed Red Hulk, imbuing the muscled mutant with a new-found frenzy.

Work on the second series of Avenging Spider-Man is well under way and Joe seems to have reacquired a taste for comics. "I think the answer everyone wants to hear is that I'll finish Battle Chasers someday," says Joe as we ask about his return to comics. "And it's definitely something I would love to do as well."

Whether he's working in video games or comics, Joe is an artist looking for a new challenge. Content in the knowledge that he's "still learning", he's continuously developing his skill as a comic and character artist. "There's always room to get better, and there are always people doing things better than you," says Joe. "Never stop learning."

If that learning process produces more worlds as memorable as Darksiders and more comics as animated as Battle Chasers and Avenging Spider-Man, we hope he never stops.

COME BACK
The Battle Chasers Anthology was released in April through Image Comics, and features never-before-seen sketches and new art.

MONSTER MAKER
"I've always loved fantasy and horror, monsters, things like that," says Joe, who's Darksiders 2 is filled with weird creatures.
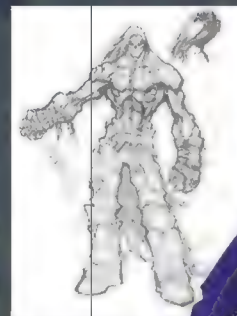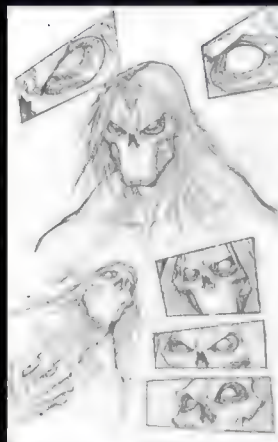
GAME ART
"Most of the artists who get into working in games do it because they love playing them."

DESIGNING DEATH

Many questions need answers as Joe Madureira sets about designing Darksiders 2's lead character

Joe designed most of the characters for the original Darksiders, but for the sequel he has taken on the director's role for the game, content to turn his art skills solely on the lead character of Death.

"We knew that we wanted Death to be a lot more nimble than War," says Joe, describing a character who moves fast and fights acrobatically. From this starting point Joe designed the weapons to be smaller and lighter, and armour that needed to be light. "All of these things start to paint a picture," says the artist.

Joe describes how he thinks of the "attitude" he wants his character to convey, posing many questions to help nail the design that fits the game: "Is he a guy who looks like he would protect you? Would you be scared to approach him? Does he look trustworthy?"

"Death is much more aggressive and intimidating than War, and has zero respect for the laws that govern Heaven and Hell," says Joe. "I basically just start drawing with all of that stuff popping around in my head, and hopefully something cool comes out that people are excited by. If not, I just try again."

COMICS VS VIDEO GAMES
*"Learning to work with other people.
Large teams. Meetings. Complex
schedules. The fact that it takes years to
make a single game. Sitting in my office
listening to music while drawing comics
seems quite peaceful in comparison."*

Development sheet

PROJECT TITLE: RED SWAN

Illustrator and concept artist **John Staub** explains the inspiration and nuances behind Red Swan, a Native American folk tale that he's busy developing characters for...

Artist PROFILE

John Staub
Country: US

Originally from the Philippines, John came to study illustration at the Academy of Art University in San Francisco, where he's based. Since graduating he's worked on various projects in the worlds of game design and illustration. He has a wife and two cats.
www.dustsplat.blogspot.com

ImagineFX

The brief

The Red Swan is a self-initiated project that I'm developing. My aim is to take this Native American folk story and visually translate it into something that will become either a film or animation. The first stages include the development of the main character.

Facial expressions

Here I've sketched Red Swan in her human form. This was to explore the various angles of her face as well as to express her character, which is sometimes aloof, stuck-up and snobby, but really she is a bit childish. Still a girl.

Full body sketches

These sketches were meant to explore not only how the rest of her body would look like from various points of view, but also how she would move in accordance to the specific clothing she's wearing.

The transformation

In the story, Red Swan transforms from a human into a red swan. I wanted to express that her transformation isn't a gift, it's more of a curse and it's a painful experience for her. Her stance and posture are meant to make her look like she's being compressed and stuffed into this animal form.

Full colour render
Aside from a full colour render of her, I wanted to do a mood portrait painting of her even though she's still this [...] melancholy and preco[...]ousness with her
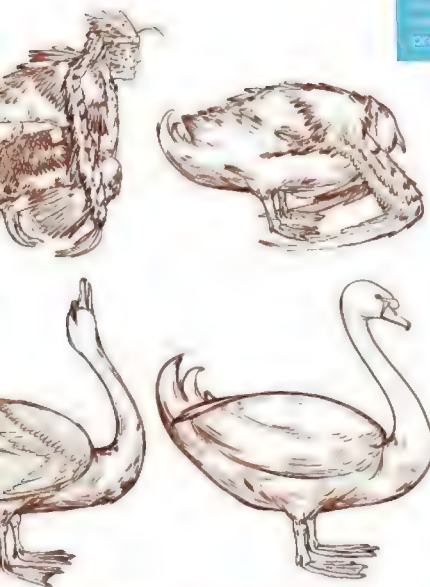
Red Swan final
I didn't want her finished design to stray too far away from what you'd think of as Native American attire. So I kept her clothes fairly standard, right [...] er placement, but made her [...] ai. Her pos[...] with a swan

Nate Van Dyke

Hard-boiled monkeys and sexy monster slayers all get the same intricate treatment...

CURVY KILLER

"I did this piece recently while hanging out at a local pub. The idea was that I simply wanted to draw a female with sexy hips and this is what resulted. I used the bottom of my pint glass to make the sun/moon."
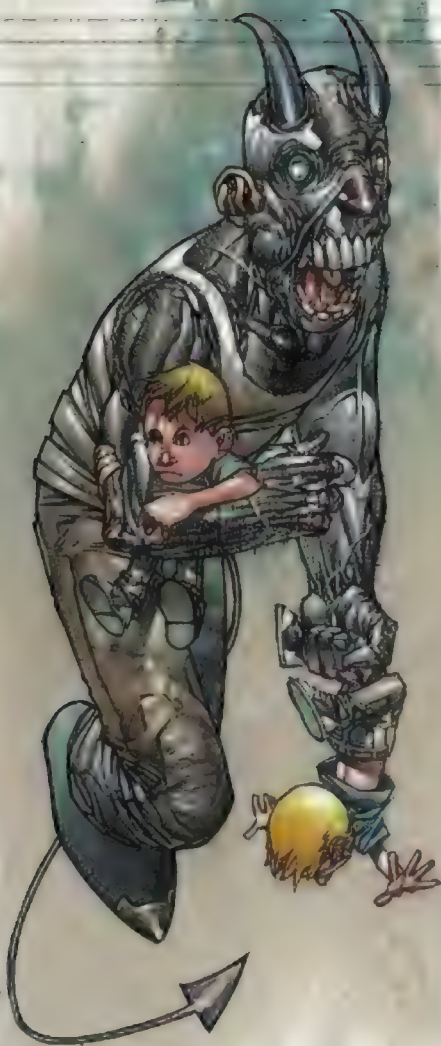
COLLECTING TOMORROW'S EVIL

"This is an older one, but I like the idea of a devil character who's scooping up some future candidates."
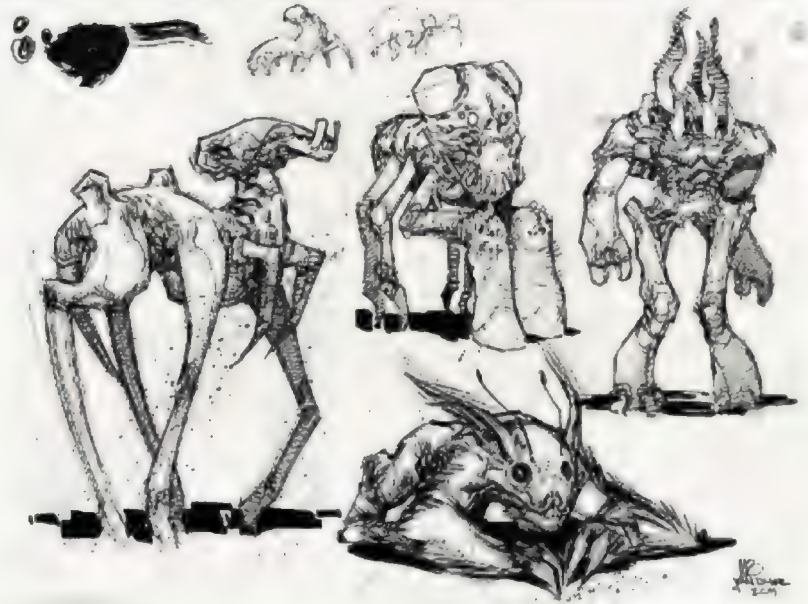
MONSTER THUMBS

"These were some rough monster designs I sketched up for a piece where one of them is attacking Manhattan. I did about 15 total designs and ended up going with the one on the far right."

"I like the idea of a devil character who's scooping up some future candidates"

DOUBLE PAGE DOODLES

"These are the first two pages in one of my sketchbooks. I have a lot of fun doing these because of the randomness of a lot of the images thrown in there. All of the background scribbling actually says something."
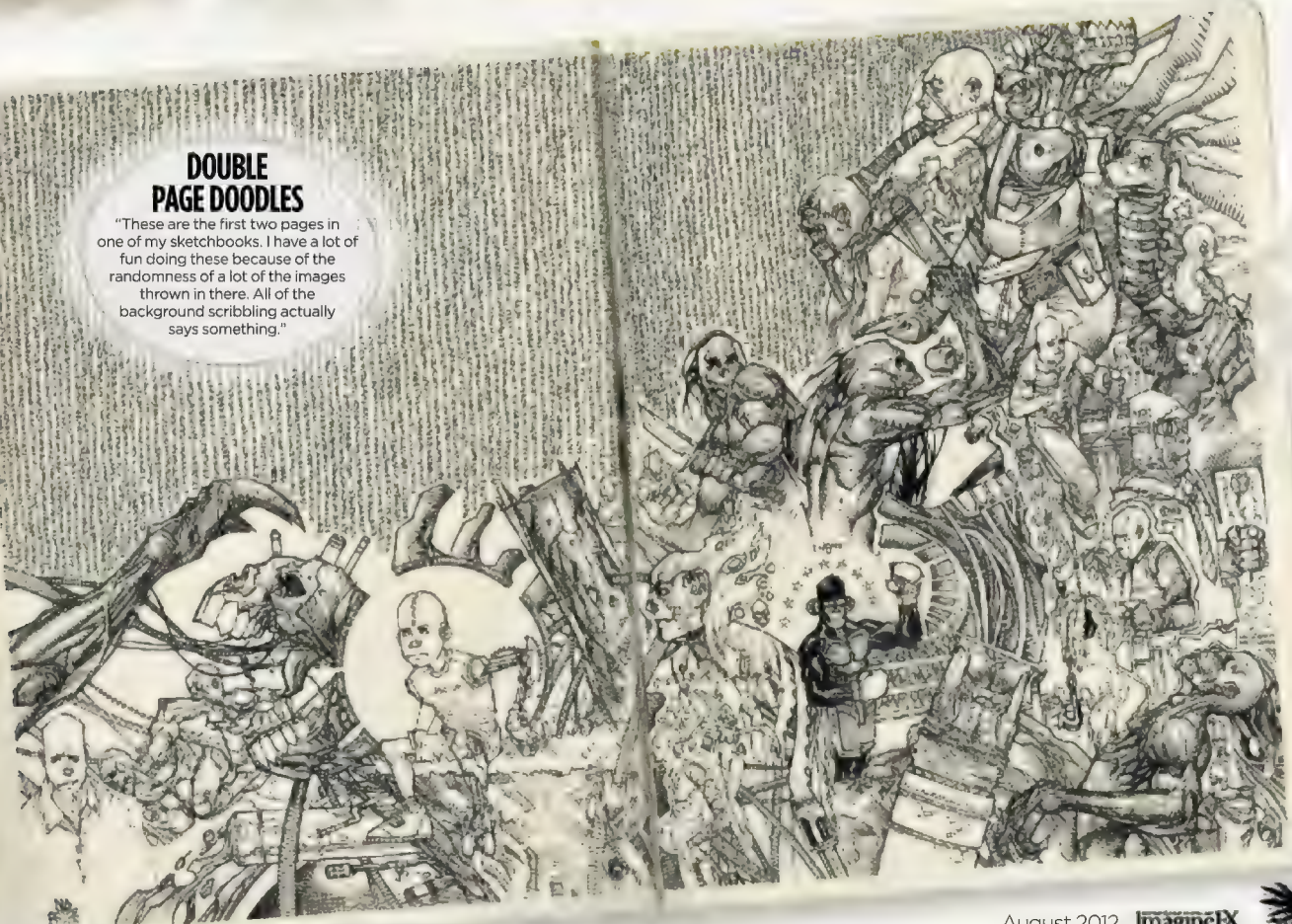
COLE OAK:
"Here is one from a series of sketches I did in a park in San Francisco."

-COLE AND OAK - SF - PANHANDLE

"Much like the other spread from my sketchbook, the design is filled with diary-like rambling"

JUNGLE JIM
"This was an early study for a comic book character I was working on. It's for an Image comic coming out soon that I pencilled and inked, called 68 Jungle Jim."

CREATURE THUMBS
"I was playing with different ideas for a series of graphics I did for Creature Skateboards. The theme was sexy demon women with monsters."

DOUBLE PAGE DOODLES 2

"This is another example of the first two pages in one of my sketchbooks. Much like the other one, the design is filled with diary-like rambling."

Buy rare editions & the latest issues of

ImagineFX
FANTASY & SCI-FI DIGITAL ART

THE MAGIC OF MANGA ART

From comics to video games, we've hand-picked the best new artists to help you master the art form

MASTERS OF MANGA!

OLIVIA

COUNTRY: South Korea
WEB: http://yh830831.nasoo.net

Going simply by the name Olivia, this artist has been painting manga-inspired imagery for the past five years, creating flamboyant characters in magical settings. She works for IMC Games and has contributed to several projects including the online game MapleStory, and recently created an illustration for the manga art magazine Poppic, with an Arabian theme. She gets a lot of inspiration from fashion magazines, as well as the artist Yoshida Akihiko. ➤➤

OLIVIA'S TIP
GRASP THE BASICS

I usually do a lot of sketching first, then scan that in and paint the picture up in Photoshop. Whether you're working in manga or another style, the important thing is being able to draw well. Get the basics right.

❝ Artworks of great artists have influenced me, but my parents are in the fashion business so I see a lot of fashion pictures too, which are very helpful ❞

GENZOMAN

COUNTRY: Chile
WEB: www.genzoman.deviantart.com

Today, manga thrives as a style all round the world, not just in Japan. Gonzalo OrdoOez – aka Genzoman – works in the Chilean capital, Santiago. He's been a fantasy artist for the past decade and recently worked on the art for Double Dragon: Neon. He's also created Yu-Gi-Oh card imagery and is busy developing a unique project of his own called The Wanderer, which combines Western and supernatural elements.

" In manga the facial expressions can be more exaggerated, but subtle too. The style of the characters is quite fashionable, and I grew up reading some great mangas, such as Bastard!! "

GENZOMAN'S TIP
BRING YOUR IMAGE TO LIFE
Manga is a stylised form. Kinetic lines and dynamism are applied into still illustrations, showing movement in swirls of motion, smoke as trails, energy, playing with the composition. I use the Lasso tool and radial gradients, before smudging to blend the effect with the image.

SHILIN'S TIP
CONVINCE THE VIEWER
It's easy to forget that manga is a style derived from simplifying reality, especially as so much focus is put on rendering the detail nowadays. Fundamental skills in anatomy, perspective and colour theory are crucial in developing a convincing style, and manga is no exception.

SHILIN HUANG

COUNTRY: Canada
WEB: www.ashen-ray.com

Born in China but now based in Toronto, Canada, Shilin Huang is the creative force behind Carciphona. Her high fantasy manga comic is set in the fictional world of Maelstrom and stars an array of characters that she's invented. To date she's created two issues in graphic novel format and now she's looking at ways of presenting it in other formats, as well as developing the characters and the artwork.

" I love manga's preservation of a pure and child-like spirit, no matter how detailed the artwork ends up being. That slight removal of reality draws me to the style "

ELSEVILLA

COUNTRY: Mexico
WEB: www.elsevilla.deviantart.com

ector Sevilla Lujan – aka Elsevilla – has been a fantasy artist for the past 15 years. He's painted an array of game cards for World of Warcraft, and recently worked on the King of Fighters XIII game artwork for SNK. He's based in the city of Chihuahua in Mexico, and wants to get back to the comic book art field where he began his career.

> ❝ I love the way manga artists make you focus on the eyes and how they use hair to express someone's mood ❞

ELSEVILLA'S TIP
HAIR AND EYES MATTER

For me the eyes are the most important thing in the manga style. When painting them, aim for higher values in contrast and saturation to help them pop out from the rest of the picture. Hair is also very important. When it's long it provides lines that can be used to move the eye into the image, centring on a character's face. So watch how you use the hair.

2011 © Harris Planerds

XEPHONIA

COUNTRY: Singapore
WEB: www.xephonia.deviantart.com

Working as full-time freelance artist, Tham Jun Wen – aka Xephonia – creates manga imagery with a strong, colourful and exaggerated vibe to it. When he's not working on commissioned briefs, he's contributing to projects for Collateral Damage Studios, which is putting together an art book entitled Superscenic 2. He regularly creates fan art featuring some of the leading characters in Japanese anime and manga, such as Angel Beats and I Have a Few Friends.

XEPHONIA'S TIP
FUEL YOUR ART PASSION
Daily practice is important. However, you need to fuel your passion by drawing things you like. There may be people around who will influence you, but stay true to yourself and always remain open to criticism.

When you talk about manga-style art, it's always the appeal that comes first and how its simplicity attracts so many fans around the globe. To me it's more than just the technical skill of the drawing. It requires something extra to create that overall effect

"I like the way the facial features and proportions are done in the manga style. Indeed, the manga storytelling, page layouts and scene construction are all things that I'm fond of"

SHUN-HONG CHAN

Location: Hong Kong

SHUN-HONG'S TIP
MAINTAIN VISUAL BALANCE
My trick when laying out comic pages is to alternate the focus of each panel, to keep a good visual balance on the whole page. This makes it more interesting to read and improves the flow of the story.

PATIPAT ASAVASENA

COUNTRY: Thailand
WEB: www.asuka111.net

Patipat Asavasena also works under the name Asuka111 and is a freelance illustrator based in Nonthaburi, Thailand. He trained as a mechanical engineer but his passion for art took him into the world of manga. His art book Everyday Fantasy is out now, and he's already working on a second publication. Asuka learned to draw in the style using 'how to' books.

> ❝The most popular Japanese manga always has appealing character design. This is what inspired me to draw just manga, because I felt like I wanted to create some cool characters❞

PATIPAT'S TIP
PLAN YOUR MANGA ART

Manga is mostly about clean line work. I like to plan an artwork from thumbnail sketches by drawing randomly and aimlessly on blank paper. Then, I enlarge the thumbnail to fit A4 size paper and clean it up with 2B pencil on a lightbox.

with the highest per capita of under 14s in the world*...

...the Arab animation industry is ready to take off.

FANTASY & SCI-FI DIGITAL ART

Imagine FX

Workshops

27 PAGES OF TUITION

Advice from the world's best artists

Photoshop

PAINT A FANTASY MANGA FEMALE

To create a fantastical manga character for our cover, **Sakimi Chan** blends colours, enhances lighting and exaggerates physical proportions

F or this painting I'm definitely in the realm of fantasy, to the point where the proportions, lighting and physics are not in any way realistic. I'll be focusing mainly on the character. In the past I've found that it's sometimes better to exaggerate their proportions and accentuate their curves, which coincidently improves the composition. Usually the use of curves on any character makes them more appealing to look at, because it presents a very smooth and pleasing shape and line to the viewers.

During my art process I try to exaggerate realistic light and make it more vivid and prominent, so that it puts more focus on the character. A character's face is the heart of any composition and I usually spend a lot of my time on it. The face tells us what the character is feeling and is usually the first place a viewer looks. Naturally, I always start off with various versions of the image, just to be sure that I paint a character in a strong pose.

My approach towards colours is based on how well they complement each other.

Warm colours, for example, are vivid and energetic, and tend to advance in space, whereas cool colours give an impression of calmness, and create a cool soothing feeling. The trick is to experiment with merging the two harmoniously throughout the composition. For example, orange and blue (or orange and green) are contrasting colours, yet complement each other very nicely in nature. The overall lesson is that trying out new things and new tools can help us artists develop our own techniques and art styles.

Artist
PROFILE
Sakimi Chan
COUNTRY: Canada

www.bit.ly/ifx-sakimi

TAP HERE
FOR WORKSHOP FILES

1 Establishing the composition

I create the general shape of the character in one colour. This is similar to thumbnailing; you want to find a shape that complements the canvas. I create an S-curve that runs down the spine of the character. I also roughly block in the hair by making it very loopy and curved, reinforcing the S-curve theme. For this I use my favourite brush, the Chalk brush with the Transfer option checked on, for a soft, blendy feel.

2 Colour in the thumbnail

I start applying darker tones to the character and the background. I paint the background with a darker colour because I want the character to stand out. At this point I just want to have a dark solid colour to paint from, because in the next step I'll be adding lighter shades. I use this approach for blending colours because having a main dark colour will result in a more uniform finish and will add pleasing pink tones to the character. I'm using the Chalk brush and the brush next to it, which has a bit of texture already on it. This is where you start to see a bit of texture in the hair swirls.

3 Start blocking colours

I start by blocking in some basic colours I want my character to have. Usually I envision colours that go well together and then apply them to the character. In this case I decide that orange hair and green wings combine quite nicely. In real life, people with naturally red hair tend to have green eyes or look good in green clothing. I try to paint the character with warm colours, while the background and wings have more of a cool tone. Usually an image is more interesting when it incorporates contrasting tones. For this step I'm sticking with the Chalk brush and using a bigger brush size to block out larger areas of the image, such as the wings, skin and the dress.
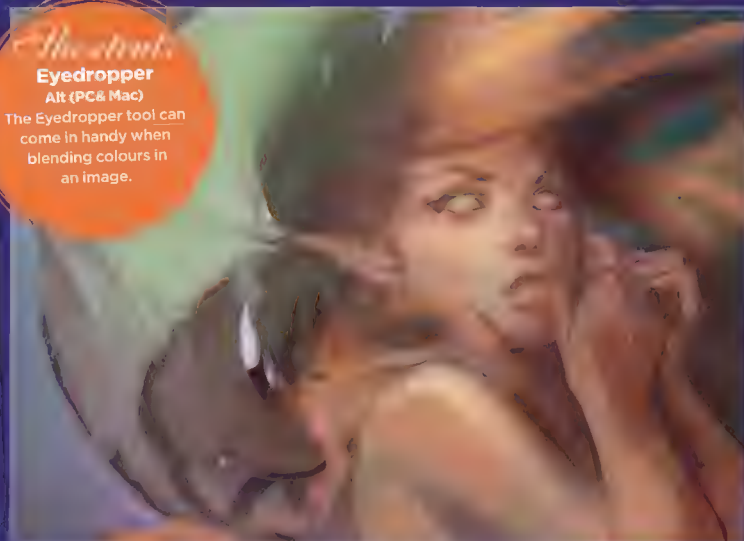
4 Adding atmosphere to the character

A quick trick I use during the colour blocking stage involves the Airbrush tool. I select the tool, set the Color mode to Overlay and apply some highlights to the character. I then work with a larger brush size to cover a general area of the character, then reduce the Opacity to between 10 and 40 per cent, depending on the intensity of the overall lighting and shading. This introduces a bit of variation to the colours and avoids making the character looking flat.
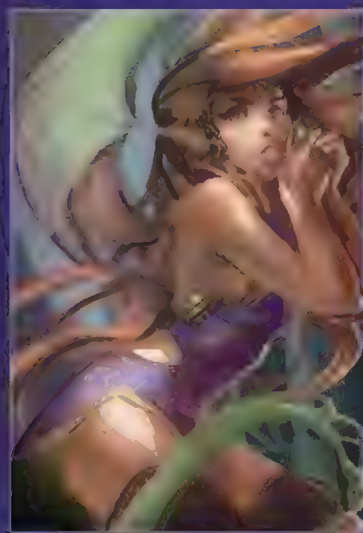
5 Lighting and shading

Now that I've got a general feel of my character, I focus on the lighting and the shading. I start blending the colours and pick darker tones, using the Chalk brush and sometimes my 'Combo 2' brush. When blending I usually keep the Opacity at 100 per cent, enabling me to generate more of a solid and rough feel. At this stage I'm now focusing on establishing a rough overall light and shadow pass to the character. Keep in mind that if the opacity is lower than 50 per cent for whatever brush you use, the blending will be smoother and more even. This type of blending is used more towards the end of the process, when I'm finalising parts of the image such as smoothing out skin or clothing.
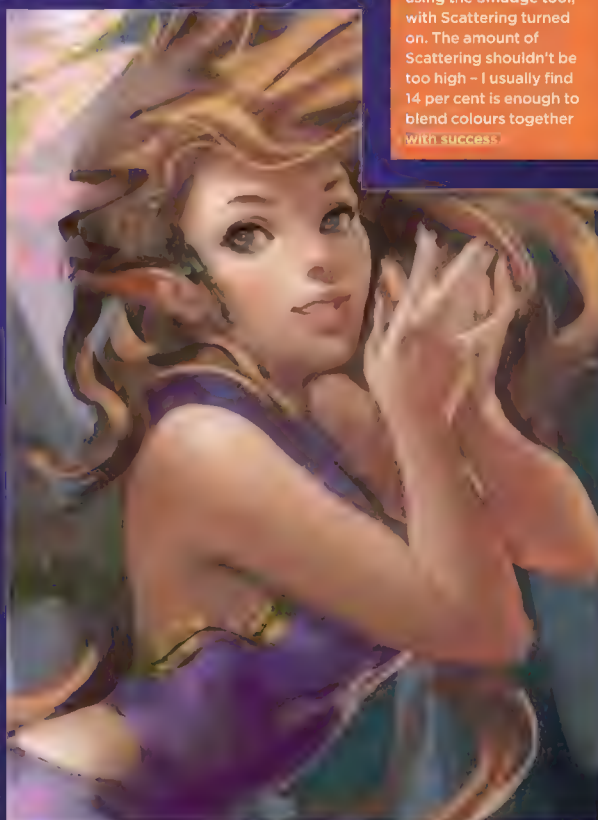
6 Blend and fix

Now that I have a decent rough base it makes it easier to find faults in my image and I start changing any elements I find that I'm unhappy with. In this case I decide to make her right shoulder more visible, making her look as if she's leaning towards the viewer a little. I start to refine the wings and start blending some of the element of the character, such as the face and the dress. I'll use my two Chalk brushes and the two Costume brushes.

PRO SECRETS

Better skin tone blending
One of the tricks I use on the skin, to help blend the colours, involves using the Smudge tool, with Scattering turned on. The amount of Scattering shouldn't be too high – I usually find 14 per cent is enough to blend colours together with success.

7 Focus on the wings

Now that I'm happy with a rough blending of my work, I start blending and smoothing each area of the character. I start by refining the wings; here the wings of an insect really inspired me so I decide to make the wings translucent. I then start adding some lines on the wings while picking up some of the background colour and painting it directly onto the wings, therefore making them translucent. For example, I'm picking up some of the brown tone of the tree and painting it onto the wings. Finally, I start adding highlights at the edge of each wing lobe, which makes the wings stand out.
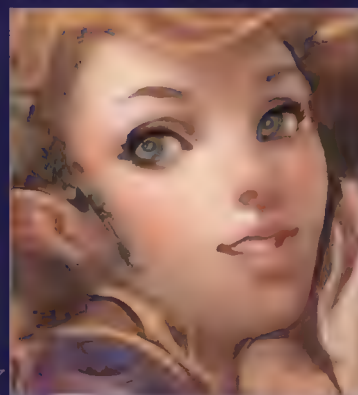

8 Skin blend

For her skin I select the Airbrush and reduce the Opacity to between five and 20 per cent. Then I gently paint and blend the skin colours together. Afterwards, I'll take a warmer tone and, using the same brush and opacity, lightly paint on the areas of skin where we usually see blush, such as on the top of the shoulders, on the tip of the nose and on the cheeks. I use the Chalk brush and my Texture Combo brush at 30-70 per cent Opacity to blend the skin in areas where sharp edges are present, such as the contour of the nose or edge of the elbow.

9 Refine the face

Here I'm using the same technique I used on the skin. I start off by blending the face with the Airbrush, then switch to the Chalk brush for hard-edged surfaces such as the nose or the chin. For the tone of the face I try to incorporate more than one warm shade. I use a beige colour as the base, for the shadow I use an unsaturated red-brownish tone, and to accentuate her cheeks I apply a more vivid orange-red tone. Finally, I use the Chalk brush to paint a dot on the tip of the nose and around it to make it stand out more

10 Tighten up the eyes

For the eyes, I use a smaller size Chalk brush on 50-70 per cent Opacity while carefully contouring the shape of the eyes. Then I turn on Shape Dynamics, which gives the brush tip a sharper finish, and gently paint the eyelashes. Finally, I set a small Chalk brush to 100 per cent Opacity and dab a pure white dot at the centre of each pupil, making the eyes come to life
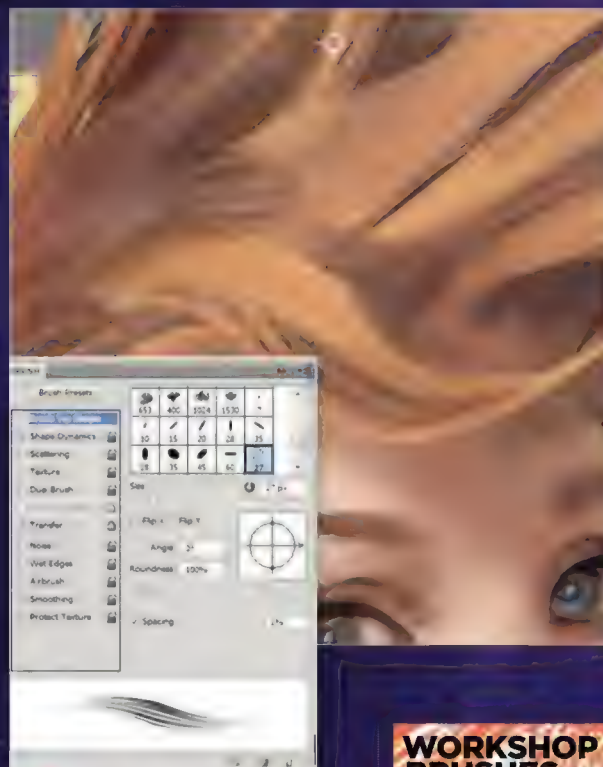
11 Paint her hair

For the hair I choose a lighter tone of orange and start adding some details over the darker hair colour. I use a combination of the Chalk brush with texture for individual strands and a custom Hair brush that's highlighted with blue for hair bunches. Together, these two brushes produce a nice hair effect. From here, I'll just start blending the hair using these two brushes and give texture to the hair until it looks semi-realistic

12 The tail end

For the tail, I draw some scale textures, then pick a lighter tone and apply it with the Chalk brush on my texture. I then select a brighter tone and paint rim light around the scales to make them stand out. For the tail fin, I'll repeat the same process that I used for the wings; I'll pick the colour from the background and apply it to the tail fin to make it look translucent while adding some lines for texture. This gives the fins an insect wing feel. I then add some bright tones at the edge of the fins to make them stand out more while creating a nice light effect

13 Dress and accessory

After completing the tail and the wings, I adjust the character's clothing so it's more in line with these two body elements. I take the idea of the translucent wings and apply it to her dress. I start by outlining, with a bright colour, where I want the wing lobe to form on the dress, then I go in and use some of the colours that are under the dress, such as the skin tone and the green tail, and start to blend the colours together. The dress and the hair accessory are painted with the same technique as the wings and tail fins.

14 Introduce rim light

I take a bright tone and add it on the outer edges, such as the dress, the elbow and tail. The purpose of the rim light is to make the character look more three-dimensional – she now stands out from the background even more.

15 Final tweaks

To add contrast I duplicate the layer she's on and move it to the top. Then in Brightness/Contrast I toggle Brightness to -100. I go to Layer>Layer Mask>Reveal All. A layer mask enables me to hide or show parts of the layer above the original. I select the little window next to the layer and, with the Airbrush at 10-40 per cent, gently paint shadow. I repeat the method for highlights, blend a few colours, increase the saturation and we're done

Mixed media, Shade & Photoshop

CREATE A MANGA SCENE USING MIXED MEDIA

MASTERS OF MANGA!

Munashichi explains how she constructs a detailed setting with plenty of depth and details, using traditional and digital tools

Artist PROFILE
Munashichi
[COUNTRY] Frant

This is a picture I drew for a magazine, published in September 2011. The topic of the magazine was the Yukata (the Japanese kimono), and this is why I drew two young characters wearing Yukata.

There's a festival going on, which is indicated by the two banners located in the bottom-middle of the illustration. That's why the two characters are wearing Yukata (they wouldn't on a normal day).

The picture is a representation of a Japanese countryside Shinto shrine. You might find this kind of temple in mountains and places where rocky outcrops have been shaped and sculpted by men. Because this is a fantasy picture, I composed the scene as if the temple was built above the ruins of a factory. You can see elements of heavy machinery rusting away under their feet. Because the magazine went on sale in September, I drew the light as it was at the end of summer, and added watermelons as another seasonal reference.

This is the children's secret hiding place. It's a dangerous place because of the height, and if their parents catch them playing in this area, they'll get very angry. The children have come to play and have brought their games. One is very excited at the prospect while the other one is being careful – unsurprising given their precarious position.

Shrines are beautiful places, but children see them as playgrounds. If you explore them there are many interesting things to see and find: devices and gadgets, ponds, buildings that are like mazes, and lots of animals. This is how I see shrines.

WORKSHOP BRUSHES

How I create...
...A DETAILED ENVIRONMENT

1 Rough painting

2 Introduce 3D

3 Line drawing

Bending the scale

The background

Adding buildings

Goza (Japanese mat)

Make a rusty pipe texture
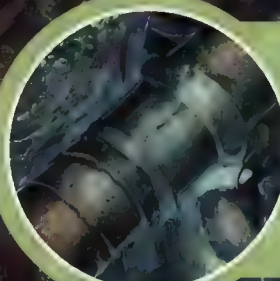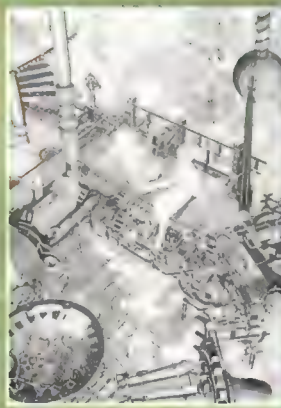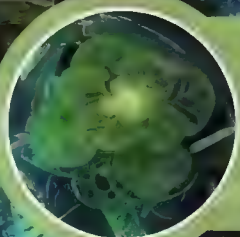
Create the leaf

Shading small details in the scene

Avalon Chronicles
Oni Press

Belt-pouch for book

MASTERS OF MANGA!
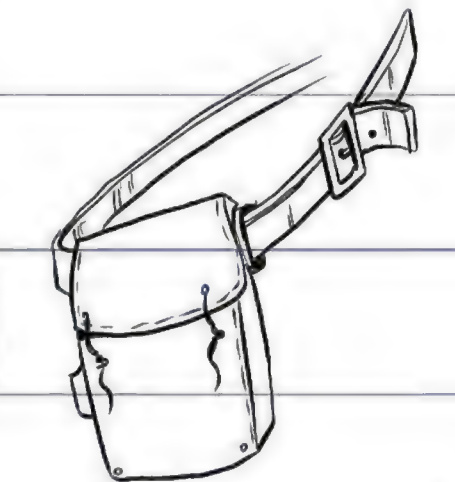
Artist insight

ESTABLISH CHARACTER SHEETS AND GUIDELINES

In animation, comics and illustration, character guide sheets are useful for maintaining consistency and instructing other artists, explains **Emma Vieceli**

Will

Aeslin

DeFilippis · Weir · Vieceli

Plait behind left ear

rear crossover style

MX05-XFG-100-165

Artist PROFILE
Emma Vieceli
COUNTRY: England

Emma is an illustrator, writer and comic artist based in Cambridge. Her clients include Penguin Books, Uni Press, Self-Madehero House, Avian, Random House and Tokyopop and she recently worked on Manga Shakespeare and Dragon Heir: Reborn.
www.emmavieceli.com

There are several reasons why a character guide might come in handy. You could be assisting an animation team, leading a project that other artists will be drawing, or working on a three-book title that means drawing the same characters thousands of times. Whatever the reasons, consistency and handy checkpoints are crucial for visual, character-driven projects.

Consistency will help your readers engage with a character, and helpful notes can be referred to in moments of doubt. Sheets will vary depending on the project, medium and who you're making the guidelines for, but let's take a look at some features that you might want to cover.

The main image here shows three characters from Oni Press's Avalon Chronicles book one, written by Nunzio DeFilippis and Christina Weir, and drawn by, well, me!

1 COLOUR, IN THEORY

This graphic novel is black and white, so no colour information has been included. It's also a book that's being drawn by the artist who's making the sheet, so there's little in way of detailed instruction. Its purpose will be mainly as a memory and consistency guide, as this is a long series. This book has a separate artist providing tones, so you can see where a Manga Studio tone code has been added. ➔➔

MX05-XFG-100-165

Cassidy

Avalon Chronicles
Oni Press

DeFilippis · Weir · Vieceli

Will   Aeslin   Cassidy

5 GOING INTO DETAIL

Still on The Thrill Electric, Windflower Studios was due to be drawing the comic, so sheets had to be a little more detailed. It can be helpful to offer a few different facial expressions in these cases. Furthermore, a little description or illustrating of key points to watch out for. If a particular character will appear in several outfits then you may even want to offer a variety of wardrobe options, or how a certain outfit looks, say with or without a jacket.
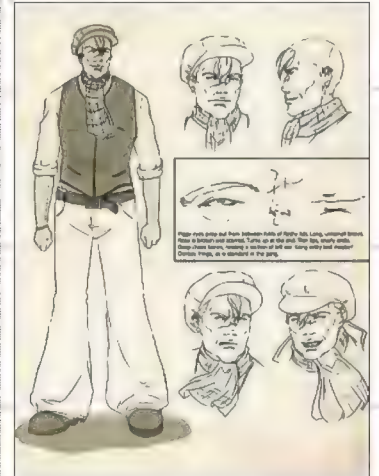
2 MULTIPLE CHARACTER LINEUPS

It can be incredibly useful to create a line-up sheet – a character sheet that features multiple characters. This will give a clear guide to heights, and how characters relate to each other. It's a great way to make sure you don't have two characters who look too similar, to check family resemblances, or check all characters look like they fit into the same world (unless they're from different worlds, like in Avalon, of course!). Have fun with poses and bringing out character diversity.
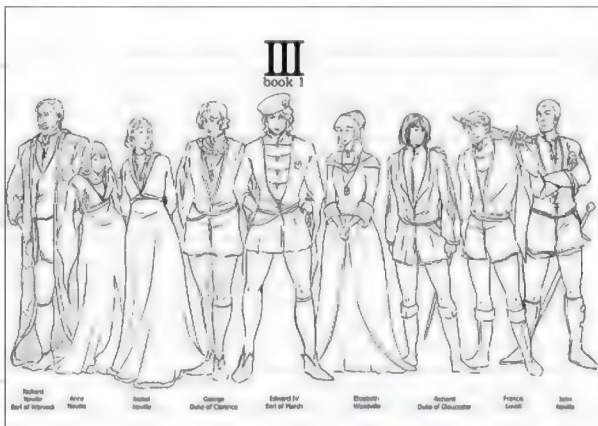
3 ADDING COLOUR

Even black and white comics will have colour covers or illustrations occasionally, and if you want to plan any colour-centric screentone you'll need to have an idea of what your colour scheme would be, even if the readers aren't seeing it. Having multiple characters on one sheet and laying down basic colour schemes for them all together will ensure materials like gold or leather are one uniform colour in your world.

> ❝ It was important to ensure the colour schemes of each character worked together on screen ❞

4 KEEPING IT ALL TOGETHER

Casts can grow. Being sure that they're cohesive and yet distinctive will be important to the project's success. For The Thrill Electric project a large cast had to be created who were all wearing reasonably accurate Victorian fashion of the day. The project was also in colour, so it was important to ensure the colour schemes of each character worked together on screen. In such cases, there's nothing for it but a massive line-up. This also helped establish some character behaviour.

Belt-pouch for book
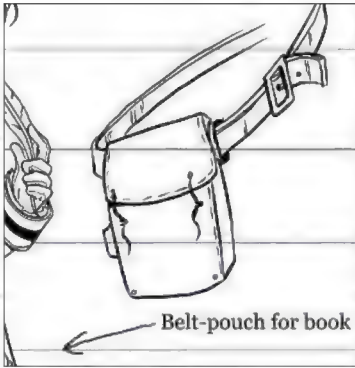
## 6 WHAT CAN'T BE SEEN STILL MATTERS

Whether for your own benefit or another illustrator's, if there are hidden elements to your character's design, make a note of them. Adding items such as belt pouches or how an under-tunic sword belt may look will help avoid that embarrassing faux pas of the mysteriously disappearing/ appearing accessory (unless your character is a magic user and has a handy portal, of course). In addition, if your character sheds a layer then it's good to know what they're wearing underneath.

7 EACH TO HIS OWN

Small details such as the shape of an eye, the narrowness of lips or the curve of a brow can help define a character's face. It's well worth reminding yourself of these little touches in your character sheet, even if it's only for your own benefit. If you have a gap between books or chapters and you come back to the project after working on something else, you'll be grateful of the reminders.

8 ABOUT THOSE NIGGLING DETAILS...

Some elements of design are all too easy to miss or forget when you're drawing a character hundreds of times. Hopefully you'll have a wonderful editor or peer who'll pick up on your slips, but it's well worth setting yourself some reminders. Features that only appear on one side, like Aeslin's plait, a single ear piercing or a tattoo, can be especially tricky to remember. So add them to the sheet.
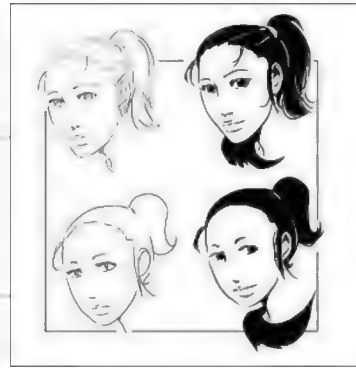
Plait behind left ear

9 BEFORE THE FULL SHEET

Although character sheets can be used as part of the design process, ideally you'll want to bash out ideas in the usual way before you start committing to a reference sheet. A character sheet should be the place to test out heights, colours and uniformity, rather than the actual design and style of a character.

10 IT'S ALL ABOUT TEAMWORK

Of course, if you're working as part of a team, your sheets will serve as reference. If you have experienced colourists or inkers working with you, you'll hope they can take your references and use their skills to embellish and improve on what you set down. They may well add their own touches, and that's where an overall art editor will work to ensure everything fits, but that's part of the magic of the process.

Painter & Photoshop
LEARN TO TELL A STORY VISUALLY

Is your art overflowing with narrative ideas? **Saskia Gutekunst** gives you some basic guidance on channelling your enthusiasm for storytelling

Storytelling can be tricky, made worse if you don't know how to make your ideas believable to the viewer. It isn't easy to define what's believable and what isn't, but I usually say that you should be able to make the universe you created seem functional in itself.

The human mind is able to grasp abstract concepts such as stylised characters and fantasy worlds, but to make this work you'll have to think about the scenario and personalities that you're creating. More than that, how you visualise your world and your characters says something about you.

I'm always asking myself what I'd like to see in an illustration, and then use that as a base when creating my own work. For example, I prefer illustrations where the characters are shown fully immersed in their world, and interacting with it. I work gradually to add more content to my illustration, hoping that the viewer might take their time looking over my work.

Of course, telling a story is always something personal (even if you're working with ideas from someone else), but in this workshop I'll try to give you a bit of guidance on what you should look out for generally, such as working with contrast and body language, and how to make even a simple image look interesting. The key is to be aware of what you're doing. Furthermore, keep in mind that it's not so much about the tools you use, but the 'what' and the 'why'. Just use whatever tools you feel comfortable with.

Artist PROFILE
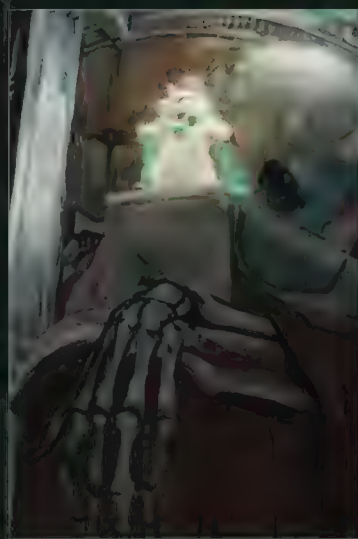**Saskia Gutekunst**
COUNTRY: Germany

1 Getting started
I already have an idea and a composition in my mind and can make a rough thumbnail right away. Yet I feel that it's not enough and that the colours aren't balanced, so I make some alterations such as adding some plants. It's crucial that your thumbnail provides a good base for your illustration, so take your time with it. For me, this is the most important step in the art process.

2 Filling the gaps
My initial plan was to create new line art based on the thumbnail, but seeing that the sketch has everything I need to get started, I just enlarge it to the right size and start to flesh everything out, starting with the main actors in the centre of this image. The mice's cheery expressions are nailed down quickly and set the tone for everything else. For the skeleton I flesh out the bones. If you still want to make some major changes, now is the best time.

3 Details and texturing
Once the major details are fleshed out, I start applying a few textures to the material. This can be achieved by adding photo textures on a separate layer, crosshatching with your usual brushes, or texture brushes. In this case I'm using the artist brushes in Painter – primarily the Expressionist brush and the Sergeant brush. Both brushes emulate a certain way of painting and add a pleasing, spontaneous pattern to the areas that I work on.
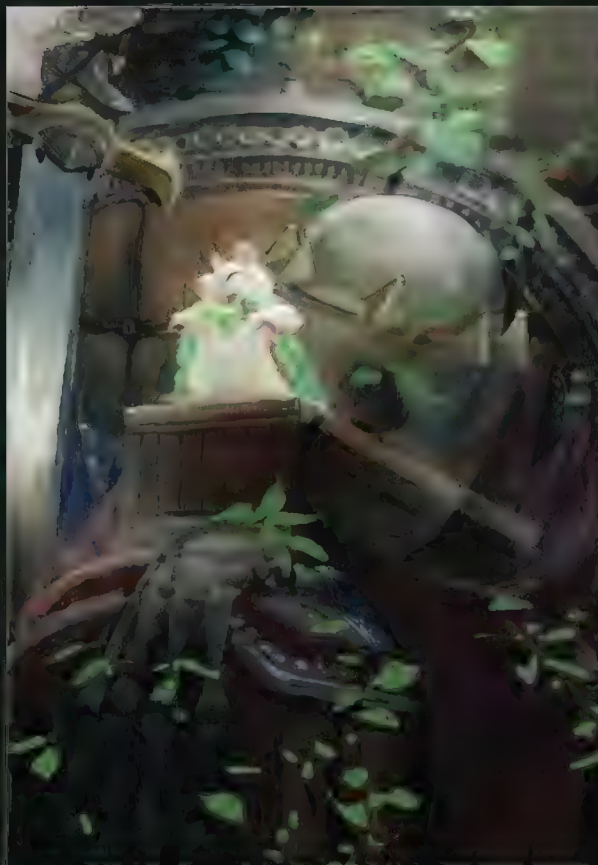
4 More details

I continue to add details, but think that another layer of cloth is needed to hint at the skeleton's background. While the crown might be enough for some, I add another layer of blue cloth with simple ornaments on it. It provides a bit of counterbalance to all the reddish colours and adds an additional layer of story. Such small details are always easy to overlook, but are important for the overall atmosphere.
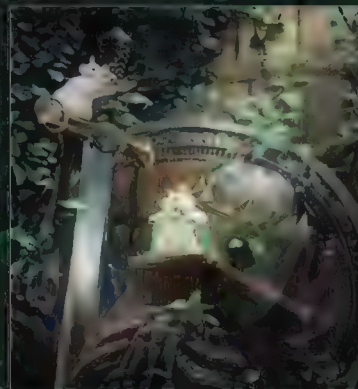
6 Leaves

I create another layer just for the leaves. I make sure that there aren't too many, and that they don't distract from the main characters. I also have a separate Multiply layer for the shadows. It's below the other layers, and helps me to add some depth. The shadowing is subtle here, yet very important for the overall look. I make sure that I don't obscure too much of the skeleton.

8 More detail

It's time to start detailing the scene. I create yet another layer to paint over all previously created layers. Although I think that the leaves already work well here, I still want to add some additional detail to lessen the contrast with the other elements of this illustration. I zoom out from the image every now and then to weigh up how much detail is needed. Keep in mind that it should never distract from your main subject.

5 Plant life

While painting, I think about how to make it clear that the skeleton's been lying there for a long time. One way to show that a significant length of time has passed is to add overgrown vegetation. I create an additional layer and paint the roots, then lock the transparency and paint over them. Usually I flatten layers as I go along, but for the plants I'll keep everything separate until I think they're done.
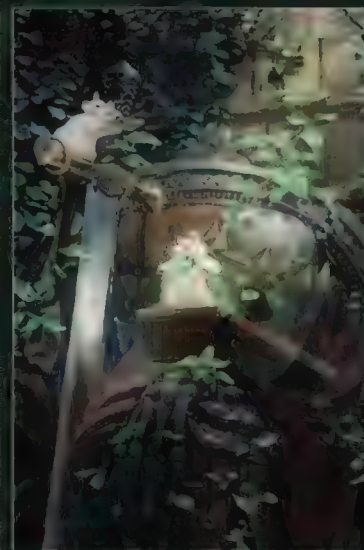
7 Lighting

Now I do the same as I did with the roots. I lock the transparency of the layer and colour the leaves in isolation. To keep the visual distractions to a minimum, I choose the colour carefully: saturated, warm colours where the light is falling, and cold colours for no or indirect light. Keep the surroundings in mind! Not every part is affected by light the same way, and you can add lots of depth to a scene with the right colours.

9 Time for an overview...

Now that I have pretty much everything on the canvas that I initially had in mind, I now look at what still needs to either be added to the scene, or could help make the story clearer. After a while I think that it still needs more signs of time passing: the illustration looks too clean to me. In addition, the dimensions of the various objects aren't fully worked out yet – they need a clearer hierarchy of size.
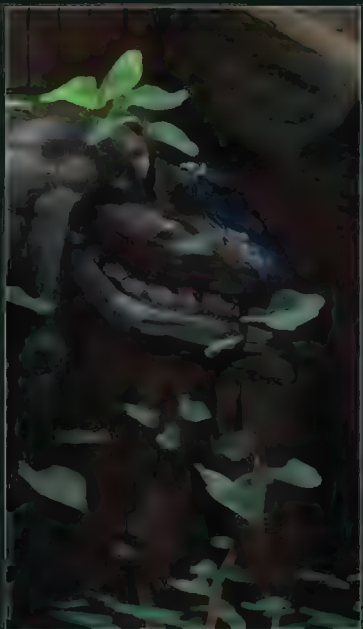
10 ...and even more plants

I add more vegetation at ground level, using the same technique as before. Now there's another layer of dimension to the scene – it almost looks like a frame. This helps to place greater focus on the centre of the illustration. At the same time it limits the environment a little, even though it's not directly shown. This is very helpful if you want to keep the indirect image range small.

11 Colour edits

I add more small shadows and change the necklace's colour to a more unnatural-looking turquoise, which makes it pop out and once again set the focus. Still, I think there's a bit more colour needed, so I add some spotted pink mushrooms. They aren't as saturated as the central colours, enabling them to blend with the rest of the image.
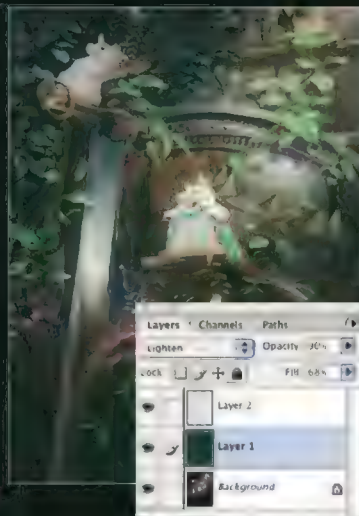
12 Hierarchy

There's a lot of hierarchy in this illustration, both with colour and composition. Now it's time to finish the lightning. I go into Photoshop and add a new layer completely filled in dark green and set it to Lighten. The reason is that the darks are still too strong and I want them to be toned down slightly. You can also do this in Painter – it has pretty much the same layer options.
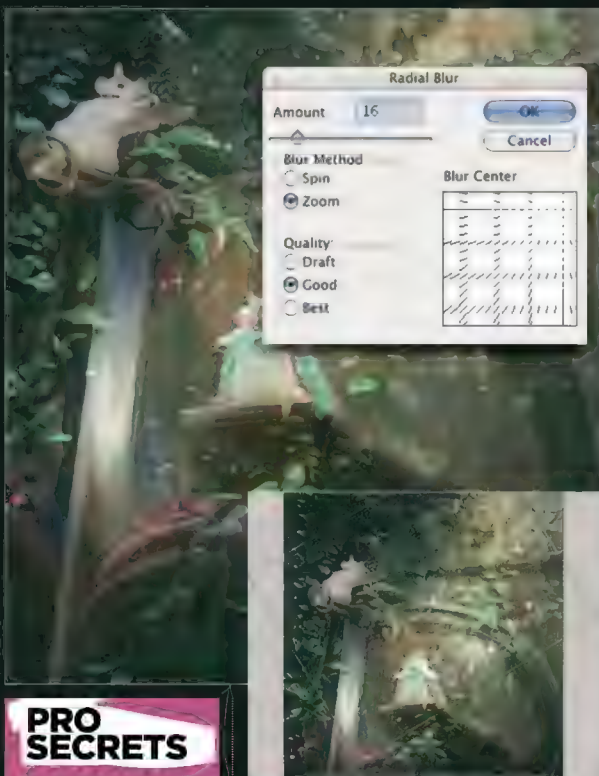
13 Introduce effects

Next up are the light effects, which I create on different layers. One is for the light shining through the top, and one for the small light particles. For the small light bits I duplicate the layers once or twice and add some Blur effects to it, to make it appear spontaneous. Again, this also works in Painter. I lower the layer Opacity to something around 70 to 80 per cent.

14 Corrections

Now I go back to the layer that I used to tone down the dark spots. This seems to make the overall image a little indistinct so I erase the foreground area, creating a visible difference between background and foreground. I also erase the parts that obscure the colours of the cloth. I then save and create a duplicate file that I continue painting.
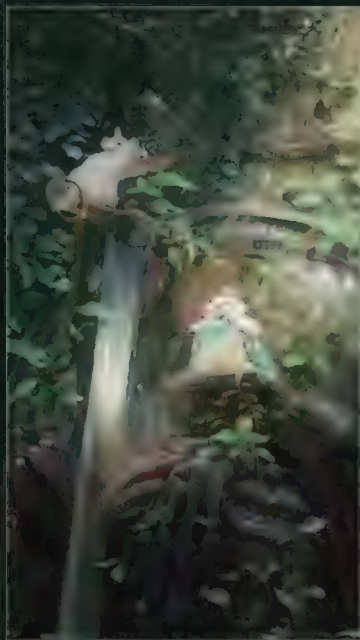
15 Final tweaks

I go back into Painter, where all layers are now flattened. I blur a small part of the right top corner. For that I copy a small part that I want to blur and put it on a different layer. Now I add a bit of blur and then erase some foreground parts that have been blurred as well. After that I adjust a few minor details and the illustration is done!

Traditional skills
ENHANCE YOUR ART WITH COLLAGE

Find out how to use collage in your digital work. **Jim Pavelec** has fun with oil, acrylic and electrical cables while painting a zombie flight attendant

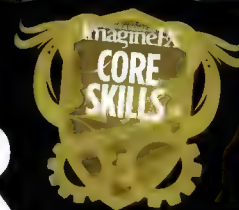A lthough various types of collage can be traced back over 2,000 years, collage as an art form only took hold as recently as the early 20th century. Artists who moved the medium from hobby to recognised art form include Georges Braque, Picasso, Juan Gris and Max Ernst.

The term collage is derived from the French word 'coller', which means 'to glue'. The early collage artists started the movement by gluing different papers and textiles to their paintings and working on top of them. Now collage has come to encompass a broader range of materials, especially with the advances in acrylic mediums as binders. Indeed, one could go so far as to classify the use of photographs as a base for textures in the digital realm as a kind of collage.

Artist PROFILE
Jim Pavelec
COUNTRY: US

Jim is always surrounded by demons, monsters and devils. His latest book, Hymns & Wretched Offerings to the Golden Ones, is an exploration of this world. www.jimpavelec.com

QUICK TIPS FOR COLLAGE SUCCESS

The base
Use a sturdy canvas or hardboard.

Prep your work
Once you have applied all of your papers and textiles, cover the entire piece with a layer of acrylic varnish. Then you can paint on top of everything.

Size matters
Work at a size that is comfortable for you. You may not have the work space to work on a very large canvas, or if you don't feel that you'll be able to control the adhesion of large objects to your canvas. On the other hand, working too small may cause technical problems when placing objects.

Using a good binder
Acrylic mediums are best because they're sturdy and can be used with a broad range of traditional media.

Air bubbles
Use a brayer to remove any air bubbles from your glued papers and materials.

Using texture
Add textural variety by leaving torn edges of paper in your collage, perhaps overlapping areas of your painting.

Mixing paint media
Never paint a water-based medium, such as acrylic, over an oil-based medium. Oil dries so much slower than water, and so water-based mediums on top of oil will become unstable over time and begin to flake off.

1 Materials and supplies
There's no limit to what you can use for collage. For my zombie painting I used electrical blueprints. Make sure you choose a good surface before you begin. The surface needs to support all of the materials you intend to use. I traditionally work on Masonite hardboard. Materials used in this piece include scrapbooking paper, stickers, plastic jewellery, coloured pencils, felt-tipped pen, acrylic paint and oil paint.
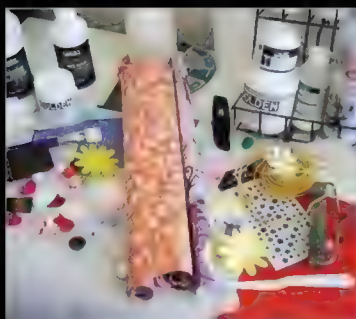
2 How to begin
I print out my drawing onto a heavy watercolour paper and mount it to a piece of Masonite using acrylic gloss medium. I coat the back of the drawing with the acrylic, as well as the front of the Masonite, then press the two together. I then tear up pieces of the blueprints and adhere them to the drawing. Then I apply acrylic paint over the image, move on to some more collage media, before finally working over the image in oil.
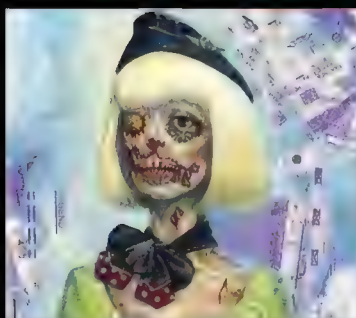
3 Play around with various techniques
Try different mediums to coat your surfaces. See how watercolour looks compared to oil pastel. Scratch back into your paint with a palette knife or go over areas with sandpaper. The fun part is building up layers and letting interesting textures occur organically. I add electrical devices by drilling into the board and securing three-dimensional objects to the piece with screws and other fasteners.

ZBrush & Photoshop

COMBINE DIGITAL AND TRADITIONAL ART TECHNIQUES

Sze Jones demonstrates how to create a low-relief illustration, using sculpting brushes, Photoshop, ZBrush and Chinese ink

Artist PROFILE
Sze Jones
COUNTRY: US

Sze is known for her iconic heroines that feature in AAA games and cinematics. Her artworks have featured on Sketch Theatre, ZBrushCentral, The Grey Gallery and CG Society. She's working on her own comic book, a jewellery line and toys for Cyber Geisha.
www.szejones.com

TAP HERE FOR WORKSHOP FILES

've been experimenting with different painting and sculpture disciplines using digital and traditional techniques for a while now. In the past I could never decide which method enabled me to produce my best art. For this workshop I'm attempting to use the best from both worlds.

I start the image with a pencil concept sketch on brown board, before refining and solidifying the outline using Chinese ink and brush. This will result in a solid traditional base for the digital enhancement. Once the ink is completely dry, I apply shading with diluted ink pigment.

Next, I take a photograph of the finished drawing and use it as a base for more shading and line work in Photoshop, for precision and ease of colour choice. I import the painting as a texture and apply it on a 3D plan in ZBrush as a guide for the creation of the sculptural relief. Then I apply several ZBrush MatCap shaders to depict surface properties of the subject, before exporting the renders to Photoshop for shading of the hair, skin tone and background.

The key is to balance the look of the painting so that it feels organic and less rigid. I use masks extensively to balance the final look of the illustration.

1 The concept sketch
I use a mechanical pencil to design and rough out the drawing directly on board. The board I'm using is medium density fibreboard (MDF), which has a neutral brown tone similar to olive skin. At this stage I'm focusing on the gesture, composition and design. I want to create a portrait of a girl looking forward to her future – her dreams and hopes. She's removing her white veil to face the upcoming challenge.

2 Tightening the sketch
Once the pencil drawing is in place, I apply flowing lines with various thicknesses to depict the poetic theme of the illustration. I'm using Chinese calligraphy ink and brush to give it an organic feel. I'm also applying subtle shadows with the graphite pencil, which helps bring out the volume of the figure. When I'm happy with things I gesso the board and seal the underdrawing and ink for future painting.

3 Adding colour
I take a photo of the painting and bring it into Photoshop to touch up the colours. I use brushes on a low opacity to build up layers. I like rendering the form so that the curves and form weaves in and out of the canvas. The key here is not to over-saturate the piece. This is the first layer of the illustration and at this stage I usually like to keep things subtle, enabling me to add layers for more effects later in the process. ➤➤
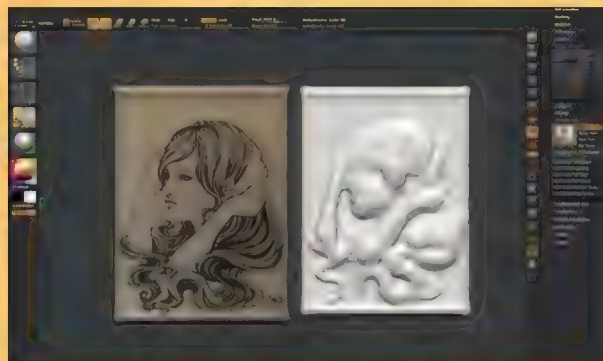
4 Sculpting the rough form in ZBrush

Right after making a solid concept with tight clean lines, the image is brought into ZBrush as a texture to act as a guide for the relief sculpture. For the first stage of sculpting I build the overall volume and figure out the amount of relief from the flat plane. I use a Clay brush, together with a Standard brush and Flat brush to do this effectively and quickly. I choose a white material with pearl-like specular highlights, so I can see the form easily when I'm sculpting.


Shortcut:
Make selection on mask (ZBrush)
Ctrl+Click (PC)
Cmd+Click (Mac)
Do this to convert the mask into a mesh...

5 Mask by colour and texture intensity

Next I apply a mask in ZBrush (under Masking>Mask by Color or Texture Intensity). Then I use a Standard brush on a low intensity to brush over the sculpture, to give it more volume and definition. The stone-like texture is the result of the noise from the original photograph of the painting. I use a Smooth brush to reduce the compression of the masked texture.

6 Hair sculpting

One of my favourite parts of the illustration is the hair. There are infinite curves, dynamic forms, many overlaps and undercuts for shading. I use a Soft-form brush with an Alpha to build up the height of the hair. Then I use a Pinch brush to create a hard-edge embossed look. A Slash brush with pinpoint Alpha is good for strengthening the line structure after the first bit of rough painting. I spin the viewport to check the volume and form while sculpting.
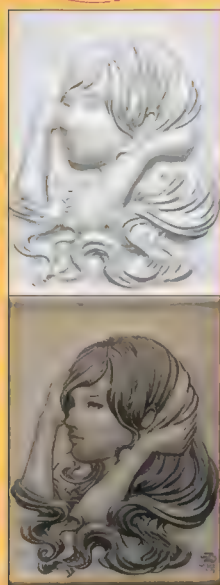
7 ZBrush MatCap material

I'm choosing different materials and surface properties for the various parts of the illustration. MatCap information is used to depict highlight and shadow, and is a way to speed up painting (to obtain different material/MatCap for ZBrush, visit **www.pixologic.com/zbrush/downloadcenter/library**. Once you apply the desired MatCap, go to Texture>Grab Doc and then export it to Photoshop for further editing.

8 Hair colour and skin tone

One of the most important aspects of a portrait is balancing the colour intensity with the specular level of hair and skin. A slight value and colour intensity change can alter the mood of the painting drastically. The best way is to create separate layers for colour and specular editing. I'm using reflective MatCaps to add highlights to the hair. It gives an illusion of comic book-like colouring.

9 Strengthen outline

After adding all the material and effects, it's good to make sure the base outline still plays an important role in depicting the image. I retouch and strengthen the lines using a Charcoal brush. The goal is to emphasise the form and shadow using both form and lines with harmony. Here I compare several images to see if any information on the shadow and highlights is lost, and adjust it accordingly.

13 Hair colour and specularity

A character's nature can be altered simply by tweaking the highlights and colour of the hair. I experiment with a subtle purple tint and adjust specular levels of the highlights to alter the mood and style change of the character. I use the ZBrush MatCap and overlay it in Photoshop with a mask to achieve the sculptural relief form and the shiny look of the hair.
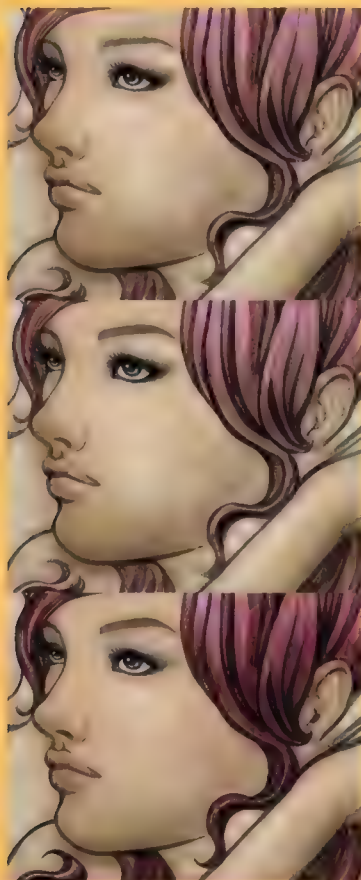
10 Adding a circular light source

To introduce some storytelling elements to the canvas, I apply a single circular light source to depict the feeling of serenity without too much distraction. I also add an extra light rim to give it an atmospheric feel. The circular form is placed slightly higher than in the original sketch to suggest sunrise rather than sunset. It's a subtle change that makes the overall image feel uplifting.

Shortcuts
Hide selection
Ctrl+H (PC)
Cmd+H (Mac)
about deselecting
useful for painting
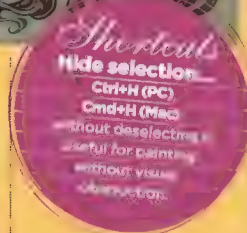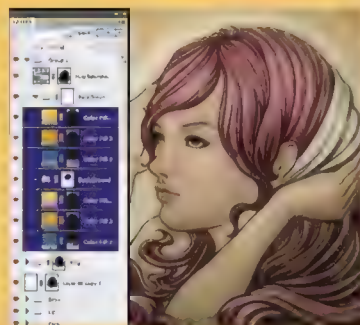without visual
obstruction.

11 Eyebrows

I start with a low-opacity Airbrush to block out the overall shape of the eyebrows. By using a very thin Outline brush with a cross-hatching technique, strand by strand I start growing the eyebrow with a naturalistic soft look that fits comfortably with the illustration. The key is not to overemphasise the brow.

14 Adjust value and apply gradient

To add interest and mood, I use a gradient blend to give it a faint colour. It's very much like the Japanese prints and thin-washed watercolour. I apply a different mask to manually control where these gradients should appear.

WORKSHOP BRUSHES

PHOTOSHOP

CUSTOM BRUSHES
CHARCOAL BRUSH

OUTLINE BRUSH

SHADING BRUSH

CHARCOAL ANGLE BRUSH

I'm using a dual brush setup with pen pressure-based opacity to create textures and shading of similar quality to traditional media. Variations are derived from these four brushes.

15 Final choice and variation

I compare the image with previous steps to check if the current choice is the best one. I use Grouping in Photoshop to toggle the new layers on and off, to assist final decision-making. I find it helpful to shrink the image to a thumbnail size to check the final balance.
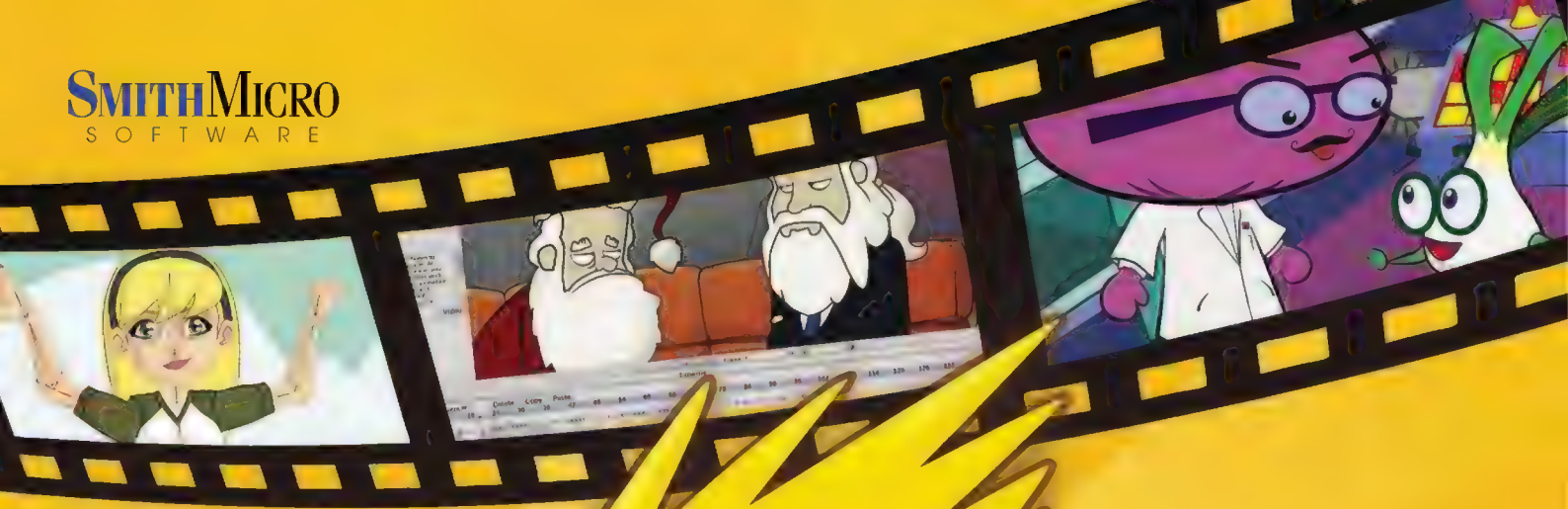
12 Skin tone

For this illustration it's challenging to find the perfect spot for the skin tone without breaking the style. I gradually build up layers and adjust the amount and evaluate it every five to 10 minutes, to see if it's going too far. I regularly adjust the Opacity of the layer to 50 per cent of the painting. It also helps to paint the overall image simultaneously, to maintain a unified look.

FANTASY & SCI-FI DIGITAL ART
ImagineFX

PULP ART SPECIAL

Learn the timeless techniques of telling a story with your art

The great Greg Manchess shares his pulp secrets!
www.manchess.com

Also

Line art with bite
Learn how Mark Schultz's love for pulp inspired his dino-comic Xenozoic Tales.

Mix your references
Weta's Christian Pearce picks his retro influences for a unique vehicle workshop.
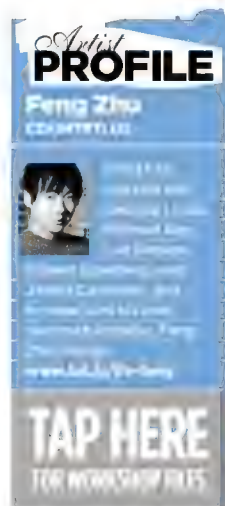
Weird worlds
Paint the perfect pulp environment with the brilliant Thom Tenery.

ISSUE 86 ON SALE *20 JULY 2012*

LEARN TO PAINT MULTIPLE SCENES

Feng Zhu works quickly with several ideas and explains his unique four-image process that's ideally suited to a concept art studio workflow

PROFILE

Feng Zhu

TAP HERE
FOR WORKSHOP FILES

'm going to focus on my design process for early stage environment concepts. The imaginary client and project I've chosen is a well-funded game studio developing a massively multiplayer online role-playing game (MMORPG) based in a fantasy world. I always like to start my designs with multiple versions.

I never provide just one concept for my clients. The usual bare minimum is at least three design passes. So, the first thing I do is divide a large canvas into smaller pieces. I've had people ask if this is a special Photoshop setting, but it's just a canvas with a few black strips set on a layer – I find it to be a simple and effective method.

By keeping multiple images on one page, it helps me keep an eye on the overall design ideas and makes it easier to switch between images. Of course, this can make the PSD file extremely large if you're not careful. To minimise this, I like to start the image at low resolutions. For now, keeping it around 4000 pixels wide is plenty.

Random canvas
For the early phase designs, I don't want to restrict myself. One way to avoid repeating ideas when working on multiple images simultaneously is by randomising the starting point. The first two to three minutes are used to generate patterns on the canvas. The colours are also pretty random. Naturally, I have a goal in mind – a fantasy environment – but the randomisation opens up my imagination to see shapes and forms.

PRO SECRETS

Black and white values

I keep a black layer on top of my paintings and set it to Saturation mode. This way I can check my black and white values quickly without affecting the painting.

4 Lighting and language

I choose to set each image at around midday, ensuring that the lighting has enough cool shadow and warm highlights to describe the rough forms. This base enables me to create multiple environments using the same rules: I can go from a desert to a 'good' town – grass and houses with chimneys – to an 'evil' place, featuring red colours and spikes. If you get your language right people will get your design.

2 Stay fresh

Once I visually grab onto a few forms, I'll start to flush them out. I try to limit my time on each image to 30 minutes. This keeps the process spontaneous, fresh and my imagination active. I find that if I spend too much time during the early phase, it tends to fry my mind quickly. I don't use many custom brushes, only one Tree brush that I found online. Everything else I do using the default brushes in Photoshop, such as the Chalk brush.

3 Keep it varied

When designing for MMORPGs, it's important to offer variety. For each of the four environments, I change the lighting, colours, mood, materials and feeling drastically. This not only gives your clients choices, but can also help them pick out designs that are heading in the wrong direction. Starting the first painting I don't have an overall idea, but I want to start with a brown palette to give it a desert feeling. The goal is to establish the feeling, colour palette and lighting.
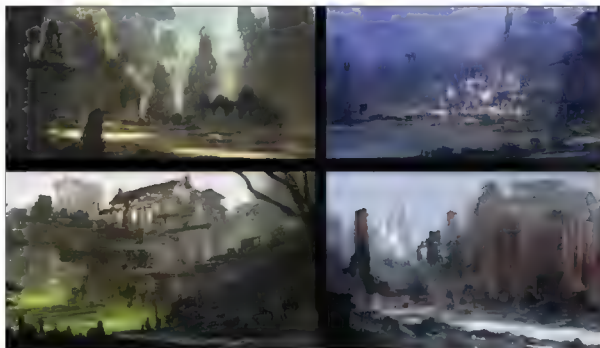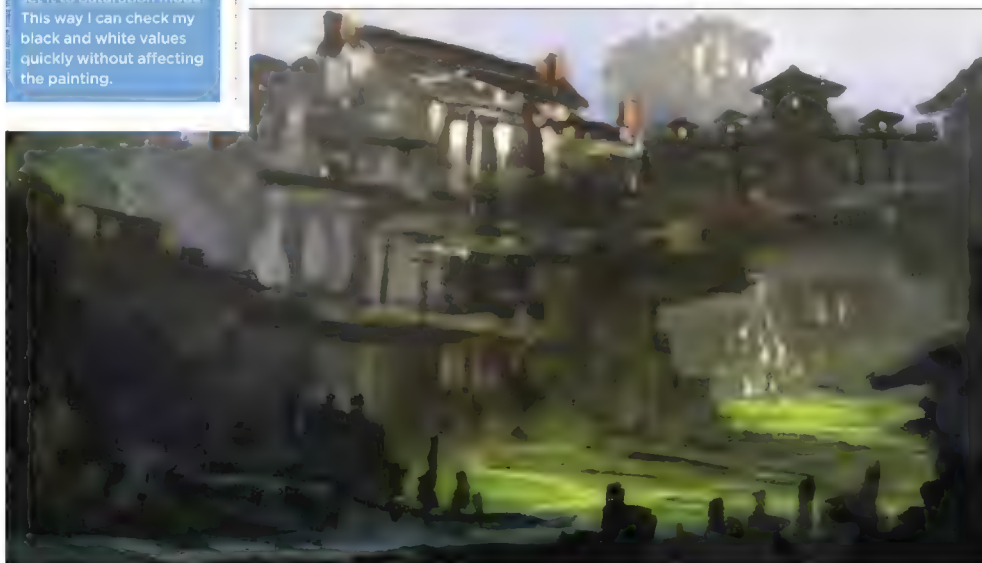
5 Eliminate loose ends

The process of elimination is as important as the selection phase. Just because an image is rejected doesn't mean your time was wasted. Narrowing down design direction early can help speed up the production pipeline and save costs. So, even though I've produced four paintings, perhaps only one will make it to the next phase. You want a few of your designs to make it through, otherwise you're missing the design goals and mightn't be on the project for long.
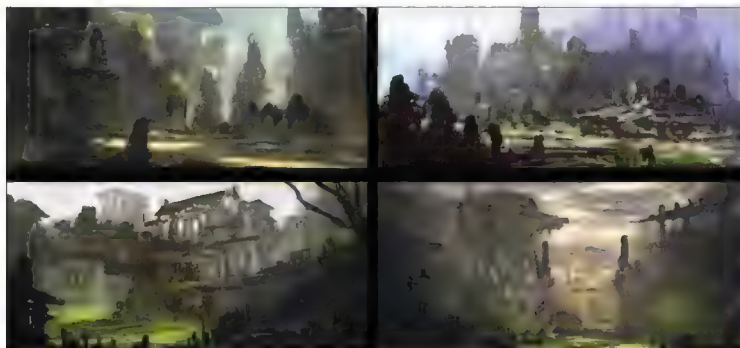
8 Pace your work
Time wise, my goal is to finish all four images to a presentable level within a normal working day. For this workshop, the total time to completion is just under nine hours. If you're just starting out, don't try to match these times. Work at your own pace, but keep a timeline in mind. Restricting yourself isn't productive, but neither is working aimlessly. In our line of work deadlines always play a vital role, so it's good to practise staying within a time target.

6 The bigger picture
Try to work small and zoomed out. At this point, it's all about the bigger picture, much more than the fine details. Remember that details will never save a painting, no matter how much time or 'stuff' you cram into it, if the bigger themes are wrong. And a powerful painting can come to life within a few brush strokes, regardless of detail.

7 Self-edit
For this workshop, I actually flushed out six rough paintings at first. However, because I'm a freelance artist, I have to do a lot of self-art directing as there's no one to show my work to for at least a few days. During this time, I have to choose the images that fit the project, relying on my past experiences and understanding of my clients. So in this case, I didn't like two of the images and therefore I rejected them early on. Self-editing can be hard to do but it gets easier with experience.
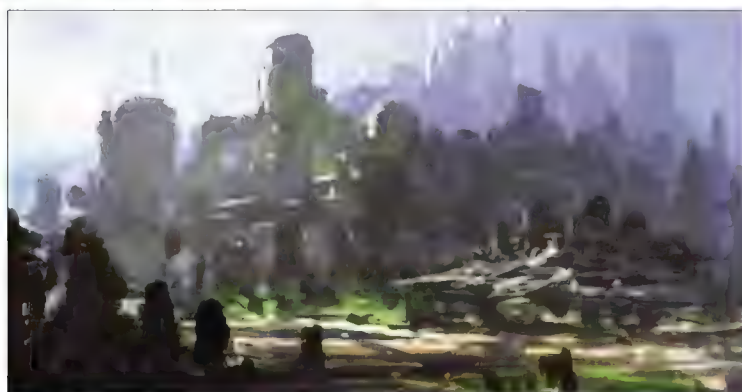
9 Restrict your layers

During this phase, I don't work with any layers. This can help keep the PSD file small as well as produce a painterly quality to the images. I also try to avoid using undo too much. The stacking of the paint strokes adds to the personality of the paintings. It's important to experiment and try new techniques and an artist shouldn't be afraid to make mistakes. Sometimes the best paintings or designs come from accidental mistakes – we like to call them happy accidents.

PRO SECRETS

Colour collection

Over the years I've collected over 200 colours, and every time I find one I like I save it to my palette. I have them all set-up together, blues next to reds, so they're balanced how I like to use them.

10 Texture pass

Once all four images are roughed out, I apply a texture pass on all of them. This is usually a quick process requiring about 30 minutes of time. Following this will be the clean-up phase. Depending on the deadline, I divide the workflow equally. In this case, it took two hours to rough out all four images. This gives me about a further six to seven hours to flush out four images. This type of time restriction might seem harsh, but it is the reality I have to deal with – my conditions of work – every day. Freelancers like me base our careers on our ability to produce designs under tight deadlines. Again, if you are a student, don't give yourself this type of pressure at the moment. Instead, take time to focus on good fundamentals and overall quality first. Speed only comes with experience.

11 Final pass

At the end of the day, I'll separate the images into individual PSDs and save each one out. I also do a little level adjustment before sending the files on – usually to bring up the highlights and darken the shadows.

Artist insight
DRAWING REALISTIC CLOTHED FIGURES

Jack Bosson shows how drapery and folds in clothing can enhance action, emphasise structure and help storytelling

Artist PROFILE
Jack Bosson
COUNTRY: US

Jack has received several commissions, purchase awards and fellowships, including The National Endowment for the Arts Individual Artist Fellowship in Painting, and The Fulbright Fellowship to Study Painting in Paris, France. He's had exhibitions all over the world.
www.jackbosson.com

TAP HERE FOR WORKSHOP FILES

F olds and drapery can be confusing, and when confronted with a clothed subject it's often hard to know where to begin. Some of my students copy the non-structural details, or go the opposite way and try to finesse attire by drawing heavy outlines filled with zigzag lines, attempting to approximate the folds and wrinkles. Either way can lead to unconvincing and frustrating results.

Here I'll show how to approach drawing a clothed figure the right way. You have to remember when drawing the clothed figure that you're drawing the human body encased in fabric, which produces folds. These folds are controlled by the body's movements. To draw them well you must take the time to learn about clothes and understand them.

The first thing to understand is the body underneath and what it's doing. Depending on whether the clothes or drapery are loose or tight, you'll observe the particular way the clothes take on the form of the model wearing them. You begin to see how the clothes hang on the model, usually from the shoulders and waist; how they cling in some places and wrap around in others. Folds that wrap around a part of the body describe the form underneath. They show direction and any compression and stretch of the torso underneath. Folds emphasise the exits and entrances of clothes.

This workshop will give you an understanding of how helpful clothing can be in enlivening your drawing and telegraphing action.

2 TELLING A STORY
Each pose tells a story. As the model strikes a pose, he or she conveys a mood. The clothes themselves play a key part in expressing this mood. You must interpret this and make up a little one-scene story. What story you decide to tell will give you the key for how to draw the figure. Line sensitivity is also important here, the variation of a line's weight and thickness conveys expression. You can't deliberately control it, rather an outcome of your growing awareness through repeated use, combined with your expressed opinion.

1 DIRECT, QUICK SKETCHES
Do a series of four-minute, quick gestural sketches. If you're not using a model, perhaps get a friend to sit for you for a few minutes. The timing can be approximate but it's important to keep it relatively short. Short poses force you to consider the whole figure all at once. Draw the full figure from head to toe without a guide. Draw the clothes and the body as one entity. Keep the drawing loose and simple. Try drawing in line art only, avoiding tones and shading. Drawing in line art is a great discipline as it teaches you to observe and consider the relationship of every form you see. Here you're mapping out the essential action of the pose.
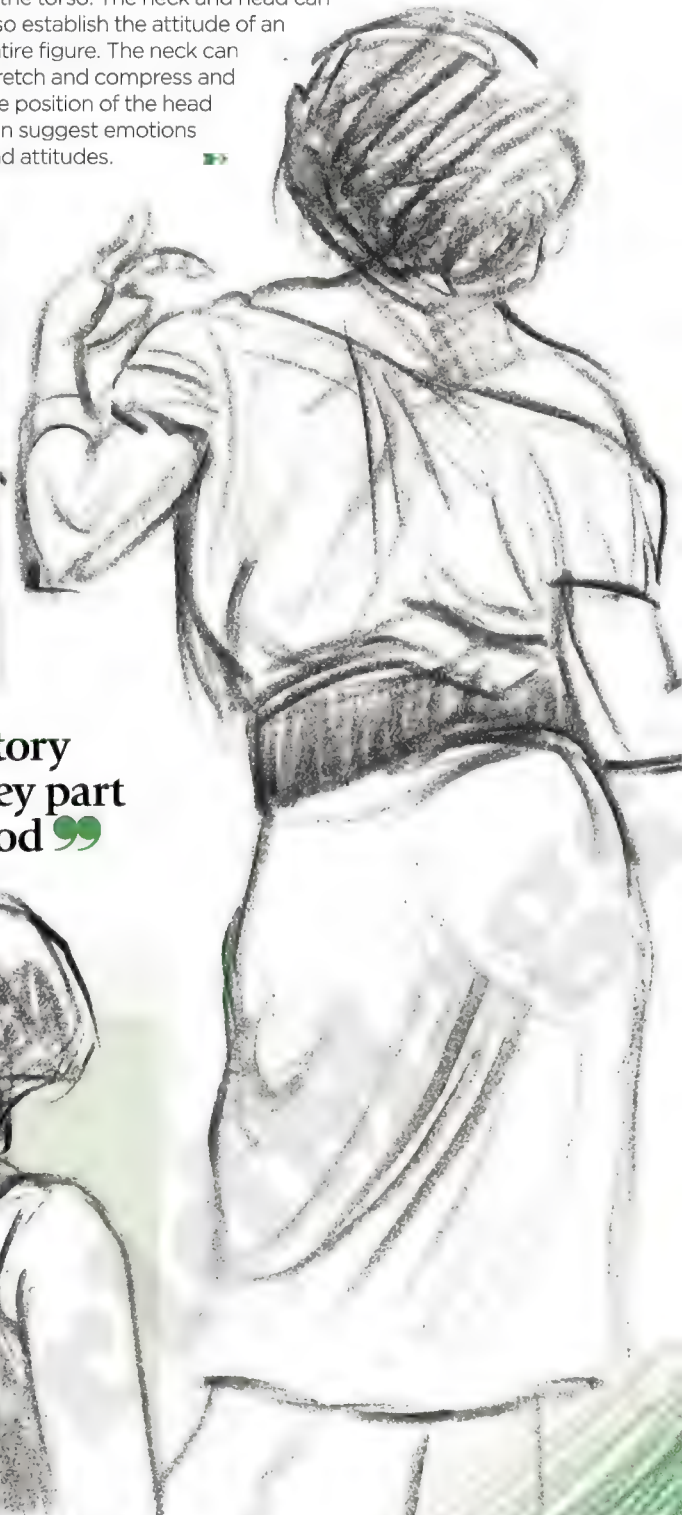
5 FORE-SHORTENING

If a part of a figure goes away from or comes toward the viewer, it will appear shorter than it usually would. This is foreshortening. Arms and legs, even the torso, are tubular forms. You can study the effects of foreshortening yourself by positioning a tube like object at different angles and studying it.

6 STRETCH AND COMPRESSION

When you use natural gesture, some parts of the body stretch and others compress. The more dynamic the gesture, the more obvious the stretch and compression. Stretch and compression is sometimes referred to as stretch and squash. But whatever you call it, this is a great tool for bringing vitality to your poses. It's particularly effective in the torso. The torso is comprised of two masses: the chest and the pelvic area, connected by the spinal column. The spine is very flexible and can produce very expressive twisting and bending actions in the torso. The neck and head can also establish the attitude of an entire figure. The neck can stretch and compress and the position of the head can suggest emotions and attitudes.

3 PROPORTION AND PERSPECTIVE

Of course, to draw the figure well, you have to study the principles of perspective and learn about anatomy. One of the challenging areas of figure drawing is controlling proportion. Proportion is the comparative size of one part of an object or person to another portion or to the whole. When drawing the clothed figure, it's more difficult to judge the proportions of a figure as you can't see them, particularly with full clothing such as gowns or robes. When drawing the clothed figure you must develop a constant awareness of the body beneath. It might help to review the standard proportions of the human figure.

> 66 Each pose tells a story – the clothes play a key part in expressing the mood 99

4 PROPORTION

The three most commonly accepted standards of proportion are normal, ideal and heroic. The average adult is approximately seven and a half heads high, with the hip joint halfway up. Heroic proportions use figures that are nine heads tall. Michelangelo made heroic proportions look realistic. In reality we view one another in a perspective based on our eye level, the standing eye level being common. When we view the foreshortened figure all bets are off...
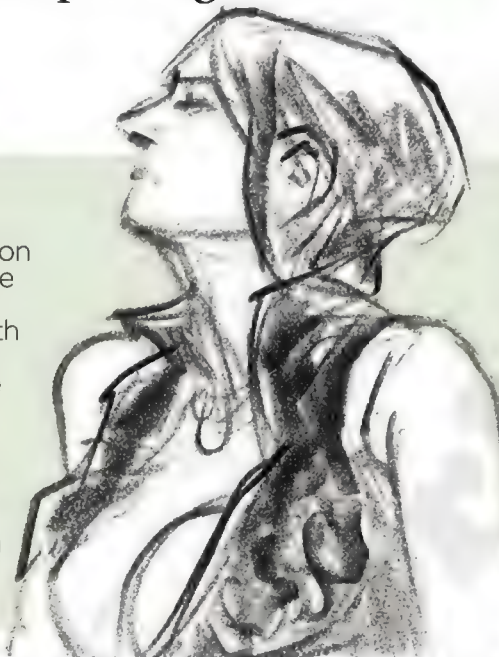
TYPES OF FOLDS

Understanding clothing the figure can be easier if you dissect and separate the types of folds that make up the way clothes fall and fit to a figure. Here are some of the key folds you should look for and practise. When you understand them and how they fit on the figure, things get easier.

PIPE

In their most relaxed state, pipe folds resemble organ pipes, hence the name they've acquired. Their shapes can be semi-cylindrical or semi-conical and you tend to see them in loose clothes, robes, drapery, curtains and such-like.

ZIGZAG

This refers to the pattern of alternating folds that occurs on the bend of a cylindrical piece of fabric when it buckles. Zigzag folds alternate directions. The stiffer the fabric the more angular the folds, forming diamond shaped patterns. Memory zigzag folds occur in well-worn blue jeans.

SPIRAL

Spiral forms happen when cylindrical pieces of cloth condense around tubular forms such as a sleeve around an arm, cloth wrapped around curtain rods and suchlike. To see what kinds of folds and wrinkles you can come up with, try experimenting with cloth pieces and clothing yourself

7 WRAPAROUND CLOTHING

Any clothing part that wraps wholly or partially around any part of the body is wraparound clothing. Wraparound follows the contour of the form beneath it, revealing the volume and direction of the form below. Any clothing part that overlaps part of the body or other clothing is an overlapping form. Such parts that wrap around or overlap can be clothing or the body. Often elements overlap and wrap around forms at the same place. Perspective often affects the way clothing looks as it wraps around the body. Overlapping form is a good indicator of the direction of the figure.

8 DRAWING FOLDS

You need not draw all the folds, just those folds that show form, intensify action or attitude, bring out the character of clothing and enhance design. Any fold or group of folds that wrap around a part of the body describe the form underneath. They also show direction, and stretch and compression. Remember, be aware of the body underneath when drawing a fold.

9 ACTION AND ATTITUDE

Stretch and compression folds show action and attitude. The more dramatic an action, the more stretch/compression folds you'll see. These folds usually curve, indicating directions of forms of the body beneath. Stretch folds occur when tension between parts of the body causes tension in clothing. When the body stretches, the clothing over it stretches. Tension causes fabric to stretch. Compression folds always curve, like stretch folds, and describe form and direction of the underlying form.

10 STRETCH AND COMPRESSION MERGE AND FLOW

On clothing, the stretch and compression folds that correspond to stretched and compressed areas of the body often merge and flow into one another. Notice such instances whenever you can on models, friends, athletes, dancers, on TV, in photos and suchlike.

11 SHOWING THE CHARACTER OF FABRIC

The nature of the clothing your figures wear is an important part of your visual description of the clothed figure. What type of fabric is it? Taffeta, silk, heavy wool, chiffon and cotton all impact on the image. What condition is it in? Old, new, worn out, pressed, rumpled – they all describe character. What style? The cut, pleated, gathered, cut – they all help describe personality. All these considerations can lend character to the clothing of your subject and, in turn, expression.
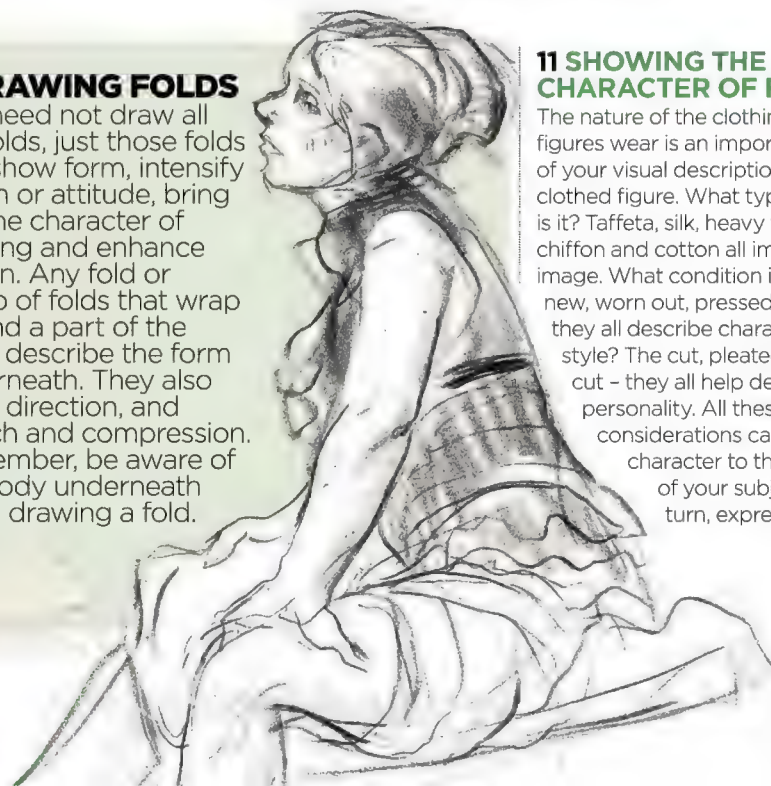
12 FINDING THE BODY UNDER THE CLOTHING

To draw people in clothing you have to be aware of the figure beneath the clothing. Finding the figure is easy when clothes fit closely. But with full clothing, you have to look for clues that reveal the location of parts of the body essential to the gesture. Look for folds that enhance the gesture.

13 PRINCIPLES OF FOOTWEAR

Draw shoes either by seeing the shapes or analysing its use. Study shoes to learn about the odd shapes that occur, mostly when you view shoes in perspective. The ideal method is to combine the two approaches. Learn to accept the shapes as they are and, by analysing them, learn to develop them to convey what you want.

14 DRAWING HATS AND HOODS

When drawing hats be aware of the head beneath. Start by drawing the crown. You can draw the base of the crown by wrapping a line around the head. Locate the placement of that band, ignoring the brim of the hat, then draw the crown upward. Finish with the brim. Once you have learned to draw a hat that looks natural and fits the head, you can experiment with tilting it to the side, backwards and so forth to suggest cockiness or attitude.

> 66 Accept shapes as they are, but learn to develop them to convey what you want 99

15 DRAWING ALL KINDS OF FOOTWEAR

Always consider the foot inside the shoe. To draw a woman's dress shoe, draw the foot first, lifting the heel, and establish the rhythm through the foot from the ankle. The higher the heel the more likely you'll see a compounded curve. For more complex shoes, first locate the form of the foot then work on the irregular shapes and details.
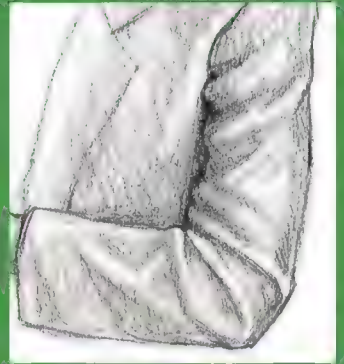
HALF-LOCK

Half-lock folds occur when tubular parts of cloth, such as a sleeve of a coat, change direction. When the arm bends, look for the corresponding parts of the clothing to also change direction in the same way, and look for the half-lock folds in these areas.
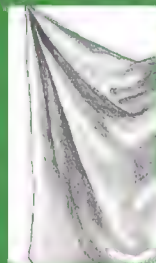
DIAPER

Diaper folds form when fabric sags between two points of support. Folds form in directions that radiate from each point and meet between them. The degree of bend or curve depends on the amount of slack and the character of the fabric. The crisper the fabric is, the more angular the break
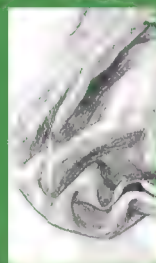
INERT

Sometimes called dead folds, t____ inert fold add beauty ____ They ____ contain several other types of folds but the entire mass itself ____dered inert.
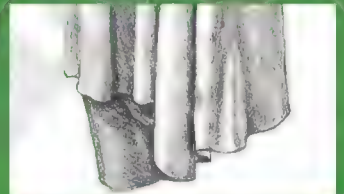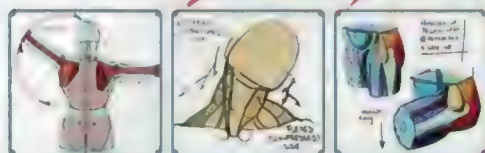
DROP

With drop folds, the fabric falls freely from a point or area of support. Simple drop folds are conical in shape.
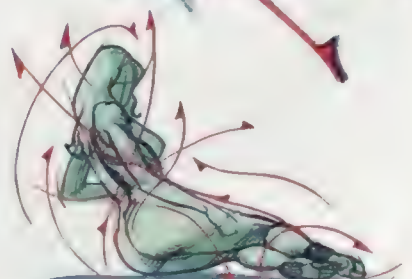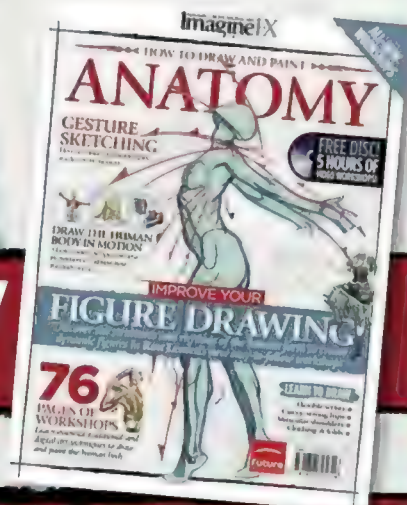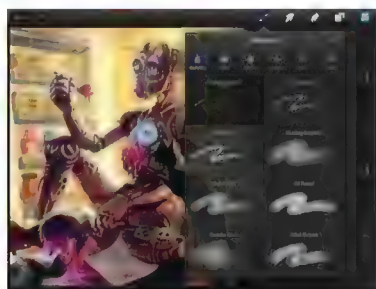
Artist's Choice Award
Software and hardware with a five-star rating receives the IFX Artist's Choice award!

The latest digital art resources are put to the test by the ImagineFX team…

14 PRODUCTS ON TEST

sensū

HARDWARE

104 Sensu Brush
Stop all that finger-painting and bring some grown-up creativity to your tablet.

SOFTWARE

106 Procreate 1.6
With its HD upgrade, is it now king of the iPad painting apps?

107 IbisPaint X
This speed painting app even has a share scheme!

107 TouchDraw
Is the vector app tablet-friendly?

BOOKS

108 New reads
Asphalt Renaissance: The Pavement Art and 3-D Illusions of Kurt Wenner; The Art of John Carter; Star Wars: The Ultimate Visual Guide.

TRAINING

109 Efficient Cinematic Lighting
Jeremy Vickery offers a masterclass in staging any scene to look its absolute best, yet without losing storytelling clarity.
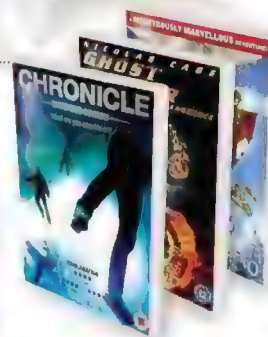
FILMS

110 New movies
Chronicle; A Monster In Paris; Ghost Rider: Spirit of Vengeance.

VIDEO GAMES

112 New games
Diablo 3; Gravity Rush; The Amazing Spider-Man.

RATINGS EXPLAINED 🖌🖌🖌🖌🖌 Magnificent   🖌🖌🖌🖌 Good   🖌🖌🖌 Ordinary   🖌🖌 Poor   🖌 Atrocious

Sensu Brush

SOFT TOUCH Stop all that finger-painting and bring some grown-up creativity to your tablet

Here's living proof that not everything on Kickstarter is an overambitious, under-researched project. Last September, a design consultancy based in Chicago asked for $7,500 (less than £5,000) to fund the production of an artist's brush that would work on the iPad. Within two days, they had the money they wanted. Over the next month, thousands more people pushed that total over $65,000.

Less than six months later, the Sensu Brush started to find its way into the hands of thousands of eager backers. Those early birds managed to snag a Sensu for just $25 (£16), but even at its current price of $40, this is a wonderfully affordable design piece. Arriving in a nylon fabric sheath, the brush is a beautifully engineered tube of chrome-plated brass.

In its closed form, all that's visible is the Sensu logo and a black rubber stylus, giving the brush the appearance of a retro-futuristic karaoke microphone. Slide it open, however, and its true function becomes obvious. The stylus end clips securely back into the shaft, revealing a short silicone grip, more chromed metal and a soft brush tip about 15mm long. Now simply stroke this over any capacitive
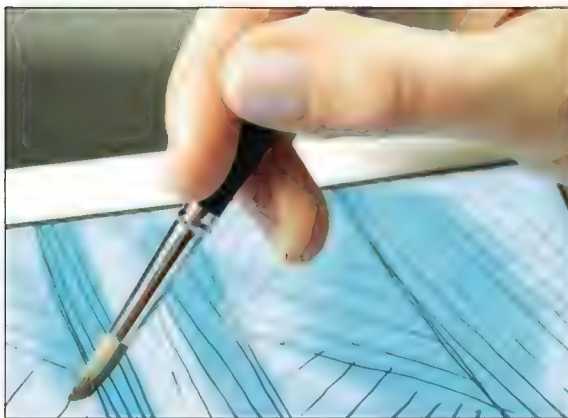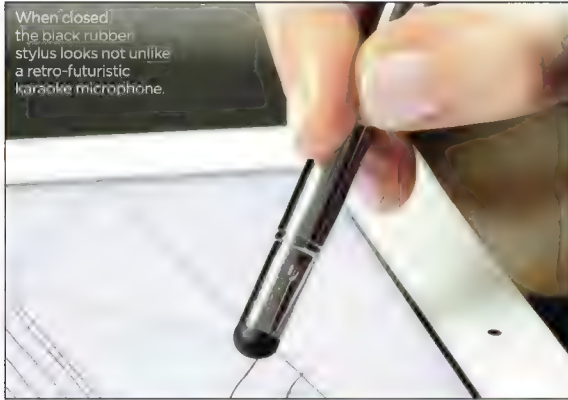
The Sensu Brush looks like a million dollars and paints as smoothly with pixels as real brushes do with oils.

touchscreen and watch your digital drawings improve before your eyes.

Tablets should be made for art. They're touch sensitive, have gloriously sharp colour displays and processing power to burn. The problem comes with the touch technology. Older and cheaper Android tablets use resistive technology, requiring pressure on the screen to sense motion. You can use a stylus or your finger to operate them, but they're unable to detect anything more subtle than a firm press.

These days, virtually all phones and tablets have capacitive screens. These work using the natural electrical conductivity of your skin, making them extremely responsive, yet impossible to use with gloves on – or with a traditional paintbrush.

However, the Sensu is no ordinary brush. Instead of using animal hair, the Sensu bristles are synthetic and made conductive using a nanotechnology treatment first developed for the Japanese cosmetics industry. The

When closed, the black rubber stylus looks not unlike a retro-futuristic karaoke microphone.

Various metal and metallic fibres lacked the feel of an artist brush. So Sensu used a new hair technology developed for the cosmetic industry.

result is a brush that looks like a million dollars and paints as smoothly with pixels as real brushes do with oils.

Testing the Sensu in SketchBook or FiftyThree's Paper is a revelation. Instead of your fat fingers fumbling to address details in sketches, the brush springs to life, working all the way down to pixel level. Strokes and lines feel easy and natural, and the Sensu is precise and well balanced in the hand (left or right). There's none of the physical feedback you get between a

Strokes feel natural and the brush is precise and well balanced. However, you don't get the physical feedback of paintbrush on canvas.

66 This is near essential for anyone wanting to use their iPad for digital art 99

paintbrush and canvas, but then there's none of the cleaning up afterwards. (Talking of which, using the brush and stylus instead of fingers means no smeary fingerprints to wipe off your touchscreen, either.)

Now that you have this fine control, you might start to notice a few things about your tablet. SketchBook running on a Samsung Galaxy Tab 8.9 was annoyingly laggy, with strokes struggling to keep up with the physical brush. We noticed the same effect, although much less pronounced, on an iPad 2. The iPad 3's Retina display had virtually no lag at all, but Apple's anti-stylus stance (requiring finger-sized

DETAILS

Materials
- Materials: rubber, silicone and chrome-plated brass
- Size (closed): 114x9mm
- Size (open): 181x9mm
- Weight: 20g

System Requirements
Smartphone or tablet (any OS) with capacitive touchscreen

Rating

objects) means that the Sensu Brush tip still feels a little large.

It would also be useful if the rubber stylus was accessible, for tapping on the screen, without unclipping the lower half of the brush. Take care when stowing the brush, too. If the bristles get caught going back into the shaft, they might bend away and spoil the lines of the nib.

Overall, though, this isn't just a stylish iPad accessory, it's near essential for anyone wanting to use their iPad for digital art. A big thumbs up – let's hope international sales start shortly.

IPAD PENS TO WATCH

The Sensu has some tough competition on the horizon…
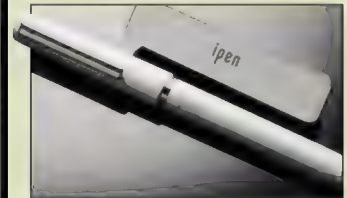
iPen

Company Cregle
Web www.cregle.com

Proximity sensitivity, precise mark-making and palm rejection are the three hallmarks of Cregle's new iPen. The iPen stands out because it looks like a pen. The clumsy rubber 'button' of most styluses has been replaced by a small, thin pen nib that offers remarkably precise line drawing. The iPen's receiver connects to the iPad's UART port and, like Wacom's Inkling, can detect the pen's location via ultrasonic and infrared signals.

Blue Tiger Project

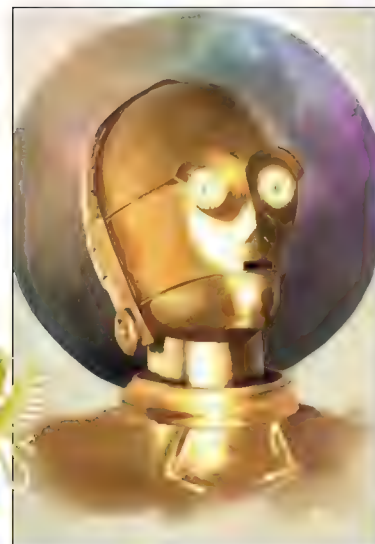**Company** Ten One Design
Web www.tenonedesign.com

The makers of the Pogo pen have been working on a new pressure-sensitive stylus. Running off the developer's own SDK, the Blue Tiger is an innovative design. You can change line width and opacity as you stroke and the tablet responds to the stylus, not your hand, so you can rest fingers on the tablet in a natural drawing position. Small gimmicks, such as an LED showing the colour of the line being drawn, add to the charm.

Both the iPen and the Blue Tiger are still in the development stage. Samples are with testers and should be on sale very soon.

Procreate's incredibly rich brush palettes enable you to create and save custom brushes and custom brush sets.
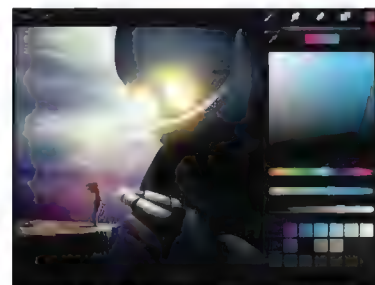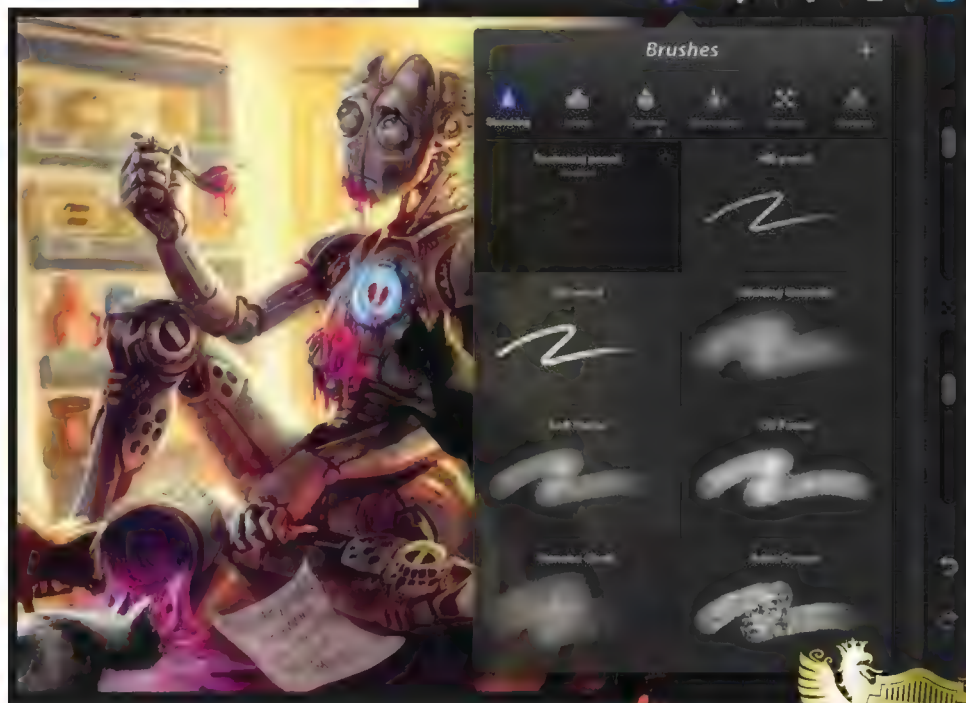
More intuitive: it's just three finger swipes for Undo, Redo, Clear Layer and Reset Canvas Rotation.
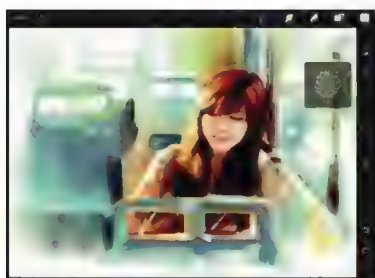
Procreate 1.6 · iPad

CREATIVE PROS With its HD upgrade, is Procreate set to become the king of the iPad painting apps, or is it just a pretender to the throne?

Procreate have created one of the best pure painting apps available for the iPad right now.

Price £3 **Company** Savage Interactive **Web** www.savage.si/procreate **Contact** Via website

The new iPad's high-definition Retina screen is tailor-made for artists and with this latest update, Procreate has done more than just add HD canvases and tidy up its interface. It's also created one of the best pure painting apps around.

With its simple and unobtrusive interface, Procreate may look basic, but it's hiding a series of incredibly feature-rich tool palettes. The tools in the interface are purposely chosen to be those that artists use most often (Brushes, Smudge, Layers and Colour Picker), which keeps the level of fuss on screen to a minimum and means tools don't need to be hidden away behind some clever gimmickry.

This simplicity is further augmented by the use of multi-touch gestures, which enable you to use up to four fingers at once, making the experience even more intuitive. The quick pinch to fit the canvas to the screen is essential and also the three finger swipes for Undo, Redo, Clear Layer and Reset Canvas Rotation .

Procreate's real strength lies in its brush engine, this new version includes editable custom brushes that are comparable with many high-end desktop apps. The brushes themselves are created using a combination of shape and grain, which gives both a natural feel and the potential for real versatility, and can now be accessed via the heavily stocked Pro Library.

Unlike many other apps you aren't limited to using just default options, and you can make your own custom brushes and sets that enable you to completely personalise your way of working – creating sets for watercolour or pen and ink, for example. In this upgrade it's all done by simply dragging and dropping, too.
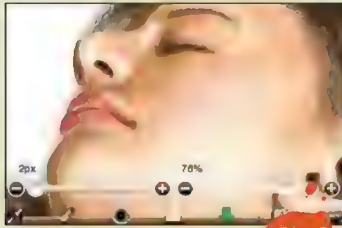
Brush dynamics such as the stroke spacing, speed and scatter can be tailored to your exact needs, as well as the wetness and loading of your brush, making it possible to make brushes that behave just how you want them. So they can taper off as you release pressure or make quick strokes that empty themselves of colour.

If you don't want to create your own, there are now 48 new brushes added to the app, separated into Inking, Airbrushing, Abstract, Texture, Painting and Sketching tools.

With Smudge and Eraser tools using the same versatile brush technology and support for up to 16 mergeable and moveable layers, Procreate is one of the most powerful apps around. Its main rival SketchBook Pro had the upper hand with options to export to Dropbox and Procreate still lacks this ability, but now you can export to Twitter, iTunes and email. Plus you can import photos directly from the iPad's camera. In terms of a pure painting app, Procreate is one of the very best.

Procreate 1.6 keeps on-screen fuss to a minimum, meaning tools don't need to be hidden away.

DETAILS

Features

System Requirements

The app supports up to six layers, albeit with minimal editing – but then it is free.

ibisPaint X

GO FUN ibisPaint's speed painting app also has a share scheme

Price Free
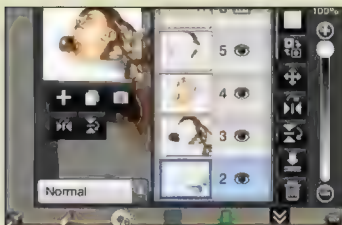**Company** ibisPaint
Web http://ibispaint.com

RATING 🖌🖌🖌

Unlike the feature-rich Procreate (see left), **ibisPaint is intended as a bit of fun for digital artists on the go. As far as painting is concerned its functionality is limited, focusing on a basic palette of simple brushes with not much in terms of flexibility beyond changing the size and opacity of the defaults. It does at least feature a Colour Picker rather than just a selection of swatches, and it supports up to six layers – albeit with minimal editing ability**

Where ibisPaint is trying to be different is in the sharing options it offers. Paintings are recorded as video files, which can then be exported to friends and fellow artists online, and the main screen features a rolling gallery of the top submissions from around the world.

Though this is all very good, unfortunately, none of it is really new. Already established apps, such as Brushes, do this just as well and with better painting options.

However, because ibisPaint is free (compared to Brushes' £3 price tag) it may well still be a tempting option for the more cost-conscious artists out there.

ibisPaint enables you to record your painting process and share it online for the world to see.

TouchDraw

**TOUCHY SUBJECT** A vector drawing app full of desktop features, but does it work on a tablet?

iPad

Price £6 **Company** Elevenworks **Web** www.elevenworks.com **Contact** via website

Transferring the complex nature of a vector drawing app to the iPad isn't an easy task, but TouchDraw manages to combine the richness of Illustrator or Freehand with the usability of an app.

Paths and shapes are easily created and edited with options such as Gradients, Box Shadows, Layer Effects and even compound paths located within the many contextual menus. Shape manipulation is particularly intuitive thanks to the use of colour-coded anchors to tell the difference between control and end points, and you can also use multi-touch gestures to navigate around the canvas with considerable ease.

Files can be imported and exported to your Mac and PC at a variety of resolutions, as flat images or editable SVG files, and can also be sent to the Cloud or Dropbox for easy access and backup. In this regard TouchDraw is flexible and effortless, ensuring more time is spent creating your art than considering fiddling with files.

Unfortunately, TouchDraw lacks the instant familiarity with certain tools that regular Illustrator users might expect. For example, the Pen tool doesn't enable you to add or subtract points or pick up paths to continue drawing, which can be frustrating and is something that apps like Inkpad excel at. A great app, but one that has room to improve. ●
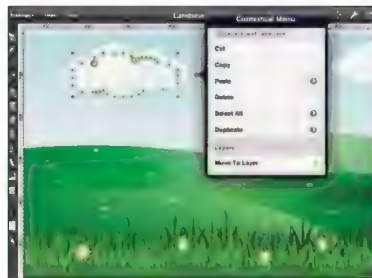
Shapes and paths can be edited using either the colour-coded anchor points or a contextual menu.
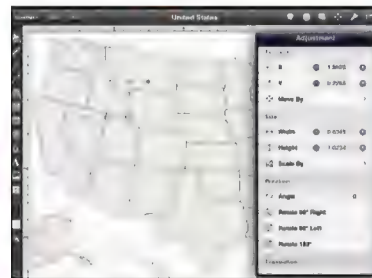
Files can be imported and exported at a variety of resolutions, as flat images or editable SVG files.

DETAILS

Features
■ Import as SVG and Microsoft Visio (VDX)
■ Export as JPEG, PNG, PDF, Microsoft Visio, SVG
■ Cloud storage, built-in Dropbox support
■ Re-usable stencil libraries
■ Built-in support for rules, grids and multiple units of measure
■ Support for snap to grid, snap to line
■ Heads-up display to support precise editing
■ Built-in support for common shapes and lines
■ Support for a freeform pencil tool and full support for creation of Bezier curves
■ Editable paths and shapes, using layer effects, box shadows and gradients

System Requirements
Mac: Compatible with iPad. Requires iOS 4.3 or later

Rating
🖌🖌🖌
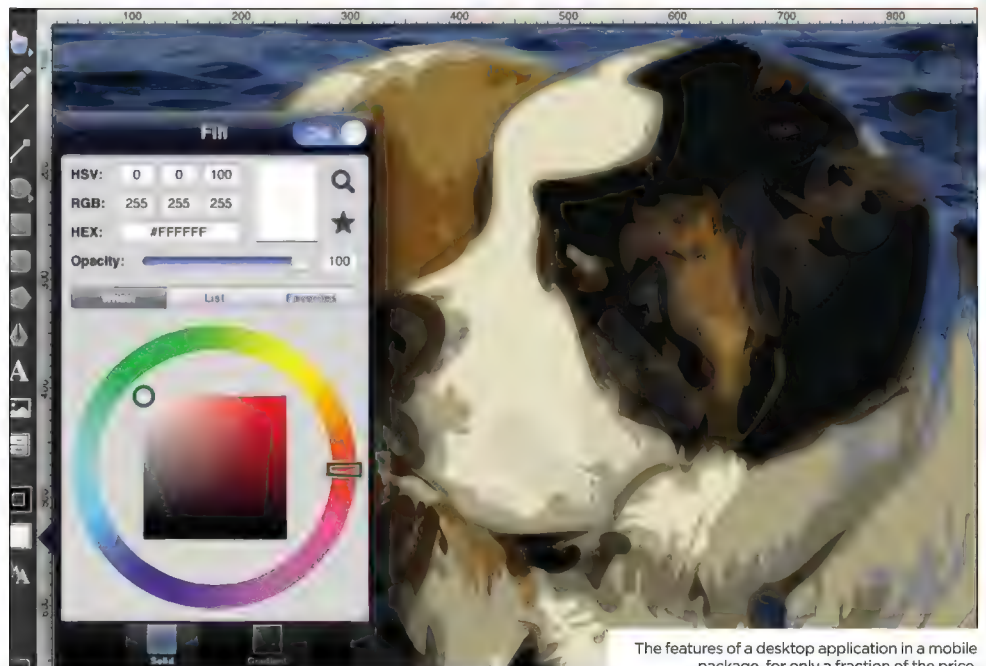
The features of a desktop application in a mobile package, for only a fraction of the price.

Asphalt Renaissance: The Pavement Art and 3-D Illusions of Kurt Wenner

MANIC STREET PAINTER Legendary pavement artist Kurt Wenner discusses his work and the medium

Author Kurt Wenner with B Hansen and M Hospodar **Publisher** Sterling Signature **Price** £17 **Web** www.sterlingpublishing.com **Available** Now

Pavement art might not sound like an obvious subject for a digital art-loving magazine, but when the pavement art is as mind-boggling as Kurt Wenner's, it'd be rude not to take a look. His work opens illusionary 3D caverns into other worlds, and it requires meticulous levels of planning to make a flat surface look like a deep void. If you're an artist looking for inspiration, working digitally or not, this book offers slabs of it.

American artist Kurt worked as a scientific illustrator at NASA before he moved to Italy in his early 20s to study classical art. Alone in museums, he would sketch ancient Greek and Roman sculptures. A chance encounter with some German pavement artists led to a realisation that he could make a living from creating pastel homages to Michelangelo and Raphael on Rome's pavements. In fact, he was soon earning more in loose change than he did when he was working for NASA.

Kurt's Italian Renaissance influences led him to investigate chiaroscuro, the use of light and dark areas to convey depth and three-dimensionality. In turn, Kurt worked out that he could create elaborate frescoes that reflected his favourite artists of yore. It wasn't long before he started creating his own masterworks, even developing bespoke pastels to provide vivid colours and contrast on the harsh medium of paving slabs. His incredible work went global via the internet, and he was soon creating immense pieces of pavement art for corporations.

As well as documenting Kurt's fascinating life and work, Asphalt Renaissance covers the beginnings of the medium, from Navajo sand paintings to ground rice patterns at India's Mylapore festival to the "screevers" of Orwellian London. They're united by an understanding of the impermanence of the medium, and the book does well to ground Kurt's work among more traditional artists.

Whilst some may dismiss pavement art as a novelty – and with its inherent transience, that's a tag that will probably remain – Asphalt Renaissance explains why the medium is important. This is art for art's sake, and in essence it's an art for the people, the passerby. There's plenty to learn from studying Kurt's techniques for conveying depth and perspective, and as the dominant figure in the pavement art movement, his influence will live on long after his work has been washed away by the rain.

RATING ✍✍✍✍✍
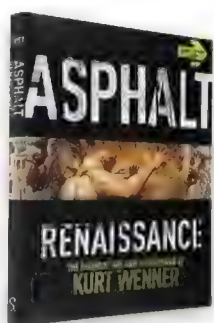
Further reading…

Hollywood blockbuster art is thoroughly dissected in two books

The Art of John Carter

Author Josh Kushins
Publisher Disney Editions
Price £36 **Available** Now
RATING ✍✍✍✍

Disney's John Carter may be this year's biggest cinematic flop, but as this tome proves, it certainly had its heart in the right place. Drawing from Edgar Rice Burroughs' classic and influential novel, Pixar director Andrew Stanton made sure that the design and look of the film matched the original 19th century vision of Martian conflict.

Character, vehicle and landscape drawings are presented in detail here, showing how the simplest of sketches was brought to life on the big screen. Art director Ryan Church provides insights on many of the key design choices, and what could have been a sprawling collection of concepts ends up being a well-ordered presentation of text and imagery. Even those who ignored the film will find influence and inspiration here.

Star Wars The Ultimate Visual Guide

Author Ryder Windham and Daniel Wallace
Publisher Dorling Kindersley
Price £18 **Available** Now
RATING ✍✍✍✍

If there's a Star Wars-shaped void in your life, then this book will help you fill it. You can spend hours poring over photos and illustrations taken from all six films, games, comics and TV series. Double-page spreads that follow the Star Wars timeline detail characters, technology and significant events. Together with bite-sized chunks of text, it all somehow makes sense of George Lucas's vast universe.

This updated edition features 40-odd pages that are mostly devoted to the latest, well-received Clone Wars episodes, with a nod given to the less-successful Force Unleashed games. Behind-the-scenes insights and a look at the lucrative licensed-toy market complete an exhaustive package.

In early chapters, Jeremy explains concepts including (from far left) lighting in composition, three-point lighting and framing with light.

Throughout the video, Jeremy shares his own scene files to explain how he achieves great results.

The ideas in the video relate to most 3D packages, and are also useful for painters and illustrators.

Efficient Cinematic Lighting

LET THERE BE LIGHT Jeremy Vickery offers a masterclass in staging any scene to look its best, without losing its storytelling clarity

Publisher The Gnomon Workshop **Price** $49 **Format** DVD/Download **Web** www.thegnomonworkshop.com

The scale of animating a feature-length movie means that artists adopt specialist roles, studying their given area in huge detail. Jeremy Vickery's specialism is lighting: taking the finished sets and character animations and deploying light to present the action in the most compelling way possible.

In Efficient Cinematic Lighting, Jeremy shares the benefit of his deep understanding of staging scenes, showing you how to evoke different moods while positioning lights so that every element in a scene is able to be read and looks its best. His premise is that the array of lighting and rendering tools in modern 3D software such as Maya can draw you into overcomplicating things.

The need in animation to render thousands of frames has led Jeremy to adopt the simplest tools available, but then use his knowledge of how light works to create a sophisticated look

that still renders quickly. Although Jeremy is using 3D software to explore his ideas, painters and illustrators can learn much from the way he uses lights to stage the action.

While most Gnomon Workshop videos offer you over-the-shoulder training, Efficient Cinematic Lighting offers a more collegiate approach, as if you were taking a class and Jeremy was your lecturer. As such, the video doesn't cover as broad a range of topics as most Gnomon titles, but explores its theme in greater depth.

In the first 50 minutes, Jeremy uses artwork and photos to explain key principles, with some of the clearest explanations of complex terms including specularity and diffusion that you're likely to hear. The balance of the video is spent exploring 3D scenes to show how Jeremy staged each one. You'll finish armed with conceptual knowledge and practical techniques that you can easily take into your own work.

DETAILS

Topics covered
- How light moving
- Explore and continue
- Basic lighting settings
- Drawing settings
- Efficient lighting in 3D software
- Lighting for mood/presentation
- Lighting Cinematic scenes
- Cinematic lighting

Length
1hr 40mins

Rating
★★★★★

JEREMY VICKERY

Jeremy's first job was as a modelling and texture artist at Big Idea Productions, working on the animated kids show Veggie Tales. He then worked as a CG generalist and later the lighting supervisor at Fathom Studios on the film Delgo. In 2003 he was hired by Pixar as a lighting technical director, where he worked on The Incredibles, Cars, Ratatouille and Wall-E. In 2007, Jeremy left Pixar to work as a freelance artist. He returned to Pixar in 2011, where he has just completed work on Brave.

www.jermilex.com
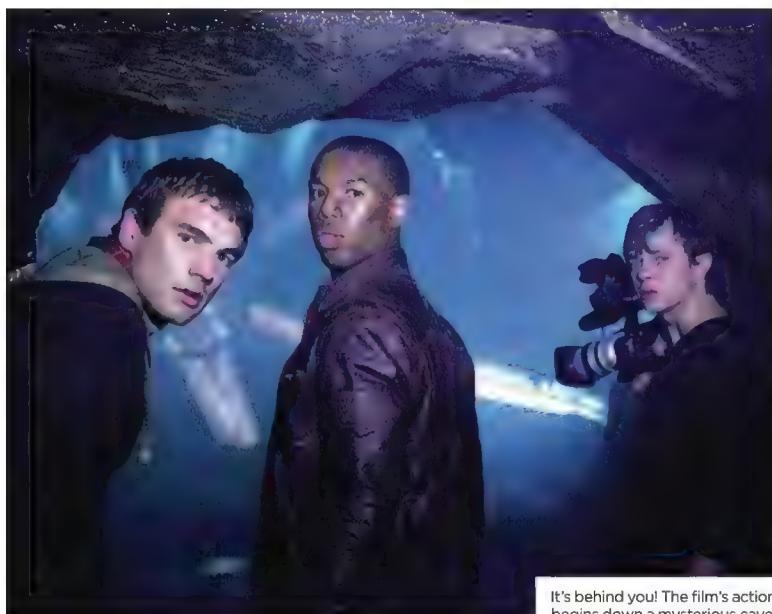
It's behind you! The film's action begins down a mysterious cave.

Chronicle

TAKE ONE Director Josh Trank's first film is not afraid to use a gimmick, and great effects, to get its point across

Distributor 20th Century Fox Home Entertainment **Certificate** 12A
Price £10 (Blu-ray, £15) **Available** Now

The found footage genre may resemble the train in Tony Scott's film Unstoppable, but if you're willing to excuse the blundering primary gimmick, there are plenty of cool worlds to stop off at and inhabit along the way.

And that includes Chronicle. In fact, this story of three students at various points on the high school hierarchy who gain super powers is about more than wish fulfilment. It's a stark look at how some people are too damaged to handle the responsibility that an unexpected (super) power can bring.

The film opens with the timid Andrew (Dane DeHaan) setting up a camera to record his alcoholic father's impending abuse. We see the easy relationship that he has with his cousin Matt (Alex Russell), and a picture of a belittled loser constantly hiding behind a camera emerges. He takes his camera everywhere; through awkward high school parties, and even to the bottom of a mysterious tunnel where he films an extraterrestrial power source.

Once charged by this glowing star-like monument, Andrew, Matt and Steve (Michael B Jordan) learn to harness their uncanny ability to move objects, including themselves. They've got incredible powers, but Chronicle veers away from becoming an all-out revenge flick centred around Andrew. Sure, he gets to face-plant his father and win his peers' approval at a talent contest, but writer/director Josh Trank is more interested in Andrew's morphing from recluse to apex predator. He's not you're average hard-luck hero.

Storyboard and visual effects artist Troy Morgan and his team have helped keep the action tight, with the set pieces that show the boy's increasing powers subtly played. That's complemented by the choice of little-known actors, but an action-heavy finale, although massively fun, seems to undermine the film's hard-won mood.

Nevertheless, for its deft interaction of kick-ass effects, defined characters and a troubling central theme, this is a found footage film worth watching.

RATING

Also look at...

A flea monster in Paris, and a cheap, nasty and fun fight with a big digger

A Monster In Paris

Distributor Entertainment One
Certificate U
Price £16 (Blu-ray, £20)
Available Now
RATING
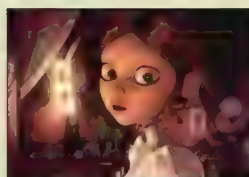
Each character detail in A Monster In Paris is exquisitely rendered, with a luscious 19th century Paris backdrop. But its sparkling good looks can't cover up an amateur script and a disastrous English translation that fritters away its greatest assets.

The story is fun enough: shy Emile and idiotic Raoul accidentally create a massive flea monster after sneaking into a mad scientist's laboratory. With a power-hungry diplomat eager to capitalise on the ensuing monster media scrum, the two must befriend the bug.

With Vanessa Paradis the only French voice in the English version, the actor's American accents jar, and with everyone apparently speaking slowly for the children, the Parisian backdrop might as well be Teletubbyland.

The film's closing credits feature some wonderful character sketches, however, and the daft fun triumphs over the bad dialogue for most of its U-rated audience.

Ghost Rider: Spirit of Vengeance

Distributor Entertainment One
Certificate 12
Price £20 (£25, Blu-ray)
Available Now
RATING

Closer to the comic book than the original film, Ghost Rider: Spirit of Vengeance is the Ghost Rider film the way many fans wanted. But that's not always a good thing. Spirit of Vengeance picks up some years after the original movie. Nicolas Cage's Johnny Blaze is drifting around Eastern Europe, looking for a way to exorcise the spirit of the Ghost Rider living inside him. A chance meeting and a car chase later, and Blaze is teamed with Moreau (Idris Elba) on a mission to defeat the Devil (Ciaran Hinds), save mankind and himself.

Directors Mark Neveldine and Brian Taylor imbue the film with a chaotic spirit crammed with cultural references. This is cheap, nasty fun. It's also messy and uneven. While the VFX, particularly the Ghost Rider's new look and a sensational fight with a giant flaming mining digger, are often inspired, the actors, Cage included, can't match their polygon co-stars. One for die-hard fans.

THE ART OF

GEARS OF WAR 3

WWW.BALLISTICPUBLISHING.COM

Enemies approach from all sides in an intense gaming moment from Diablo 3.

Diablo 3

DEVILISHLY GOOD Third time's the charm for the latest addition to the acclaimed RPG series from Blizzard

Format PC, Mac **Publisher** Activision/Blizzard
**Price** £40 **Available** Now **Web** www.diablo3.com

Diablo 3's announcement back in 2008 was immediately followed by a month-long debate about the new art style. Online petitions argued that art director Brian Morrisroe's work was too colourful for such a dark RPG, and 64,000 people signed up to protest Diablo's new look. Four years and one art director later, and Blizzard has answered critics by demonstrating how essential colour can be in a game, even to absolute darkness.

Morrisroe was replaced by Daxter's Christian Lichtner, but Diablo's look was already set in stone. A few splashes of blood have made the world a little nastier, but Diablo is

as rich with colour in 2012 as it was in 2008, and with good reason. Every environment – as murky as they are – is defined by its palette. Colour is used sparingly, and so when two players discuss "the blue bridge", they both know exactly which bridge they mean. Fans petitioned for a darker, blacker game, but in the end it's the colour of levels, not the shape, that gives the game its structure. The camera is stationary and the gameplay is basic, but as dark blues give way to greens and yellows the game tricks you into thinking you're covering real ground in a real world.

Like Starcraft 2 and World of Warcraft, Diablo 3 is defined by bold silhouettes and a degree of low-polygon stylisation, which makes Blizzard's games so friendly for low-spec computers, but in the end Diablo is defined by colour, ambiance, progression and even the core gameplay wouldn't work without so many hues, proving a dark atmosphere doesn't necessarily warrant a dark appearance.

RATING 🖌🖌🖌🖌🖌
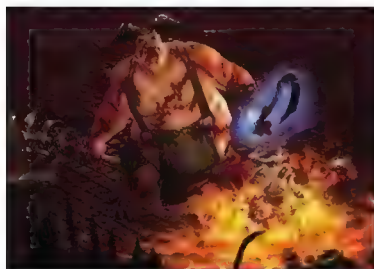
Also look at…

A game that has its ups and downs, and another take on that artful arachnid

Gravity Rush

Format PS Vita
Publisher Sony
Price £10
Available Now
RATING 🖌🖌🖌🖌

Like manga, bandes dessinées is a catch-all for an entire world of art, so when art director Yoshiaki Yamaguchi settled on an art style for Gravity Rush he created a hybrid from the most typical aspects of both styles.

The hero, Kat, is a big-eyed anime girl in a world illustrated in Franco-Belgian schematic style, shifting gravity to navigate the wildly exaggerated spaces. It's a unique crossover but a natural one, with the schematic style in particular being well suited to video games. It's the simplest possible way of conveying information: if an object or building is important, it's bigger, fatter and bolder on the screen. It's also easier on the Vita's graphics processor – Gravity Rush was prototyped as a PS3 game, but that soft brown palette and chunky world feels at

home on the small screen.

Gravity Rush is a perfect blend of form and function. Yamaguchi's art matches director Keiichiro Toyama's design, with neither taking precedence over the other.

The Amazing Spider-Man

Format PC, PS3, X360
Publisher Activision
Price £40
Available 26 June
RATING 🖌🖌🖌

The Amazing Spider-Man art team are prisoners of an art style established by Marc Webb's movie of the same name, but while Beenox's game picks up where the film leaves off, its visual signature feels at home on consoles.
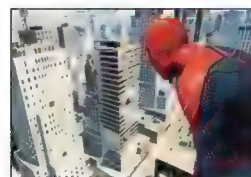
Webb's first Amazing Spider-Man trailer was almost too similar to DICE's Mirror's Edge trailer from 2008, so it's unsurprising that art director Moïse Breton's work on Spidey shares much with Johannes Söderqvist's work on Mirror's Edge.

Trailers suggest Webb's New York exists in a state of permanent darkness, but Beenox's New York needed daylight so Breton's Manhattan is an overlit, white and blue fantasy version. It's the same open-world Spidey game you've played before, but it's the first Spidey game with such a clear visual identity since the comic book-inspired PS1 games. That it's another game's visual identity is only as suspect as the movie's first trailer. 🔴
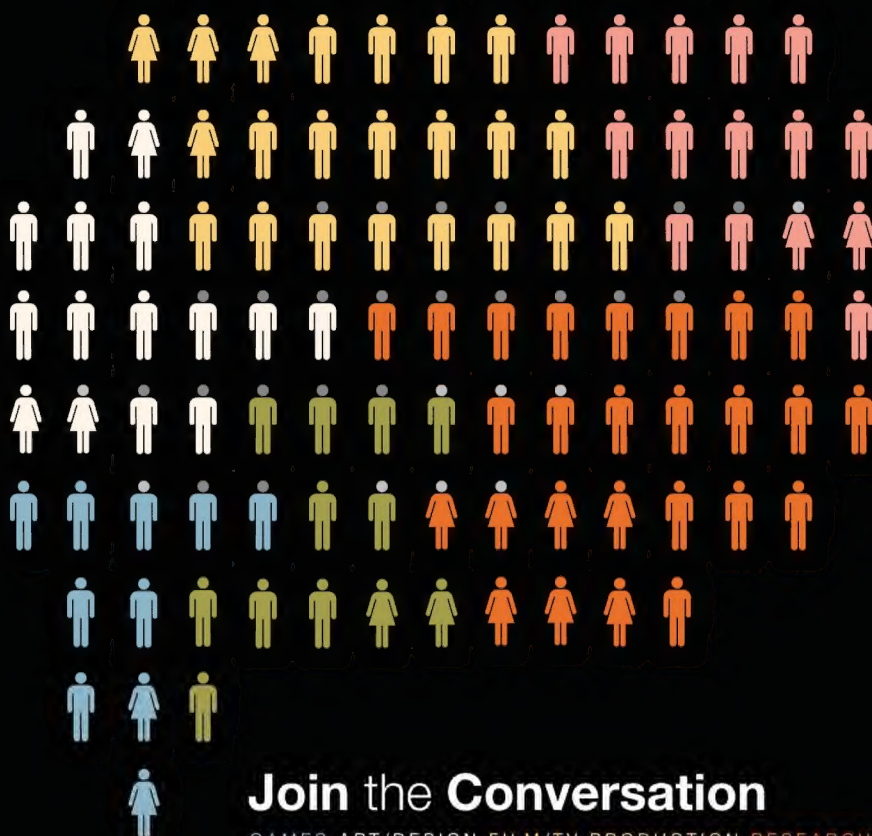
Join the **Conversation**

GAMES ART/DESIGN FILM/TV PRODUCTION RESEARCH
PRODUCT DEVELOPMENT EDUCATION STUDENT OTHER

Bring your artistic ability, scientific innovation, and everything in between to inspire and be inspired by the most diverse gathering in computer graphics and interactive techniques.

You Are
SIGGRAPH2012

The **39th** International
Conference and **Exhibition**
on **Computer Graphics** and
Interactive Techniques

Conference 5–9 August 2012
Exhibition 7–9 August 2012
Los Angeles Convention Center

Sponsored by ACM**SIGGRAPH**

www.siggraph.org/s2012
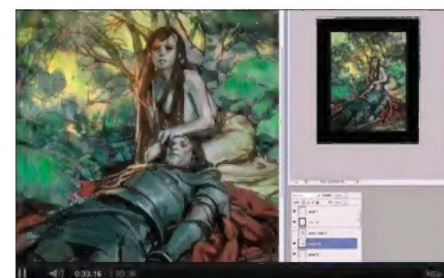
Community

WATCH AND LEARN

FANTASY & SCI-FI DIGITAL ART
ImagineFX You Tube

Just a few of the brilliant artist videos that
you can find on our YouTube channel...
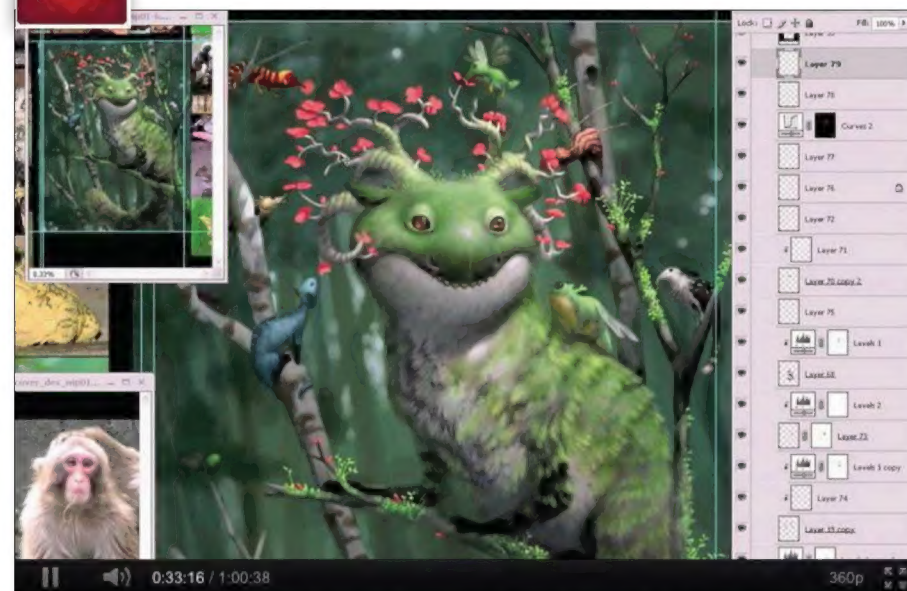
Concept a fantasy creature
Talented creature designer Bobby Chiu uses real-life animal references to paint
a crafty woodland beast. You can see the video at **www.bit.ly/chiucreature**.

Dream setting
Watch Min Yum create a poignant fantasy
scene at **www.bit.ly/minyumdream**.

ArtRage 3 guide
Nick Harris explores ArtRage 3 while
painting a giant at **www.bit.ly/harrisgiant**.

Go to www.youtube.com/imaginefx now!

- Get countless hours of
  free video tuition.
- Discover how your
  favourite artists create.
- Watch on your desktop,
  iPad, Android or iPhone.
- Make sure to subscribe
  so you don't miss out.

Visit **www.youtube.com/imaginefx**

© Artwork clockwise, from top left: Elizabeth Le, LJ Bamforth, Sacha Angel Diener and Stephane Paitreau.

Upload your portfolio today for free and share your artwork with thousands of professional and amateur artists…

www.imaginefx.com

GALLERIES | FORUMS | BLOGS | WORKSHOPS | INTERVIEWS | REVIEWS | DOWNLOADS

WE CREATE VISUAL EFFECTS ARTISTS

Marcos De Barros

Current Film Credits:

- *The Green Lantern*
- *Hugo*
- *Journey 2: The Mysterious Island*
- *Snow White and the Huntsman*
- *The Amazing Spider-Man*

"I had no prior experience before coming to the DAVE School. In *less than a year* I learned how to model, texture, rig and animate like a pro. Now I'm working as an artist on blockbuster movies."

DAVE SCHOOL
DIGITAL ANIMATION & VISUAL EFFECTS

WWW.DAVESCHOOL.COM